

# Northumbria Research Link

Citation: Warwick, Laura (2015) Can design effect transformational change in the voluntary community sector? Doctoral thesis, University of Northumbria.

This version was downloaded from Northumbria Research Link:  
<http://nrl.northumbria.ac.uk/24459/>

Northumbria University has developed Northumbria Research Link (NRL) to enable users to access the University's research output. Copyright © and moral rights for items on NRL are retained by the individual author(s) and/or other copyright owners. Single copies of full items can be reproduced, displayed or performed, and given to third parties in any format or medium for personal research or study, educational, or not-for-profit purposes without prior permission or charge, provided the authors, title and full bibliographic details are given, as well as a hyperlink and/or URL to the original metadata page. The content must not be changed in any way. Full items must not be sold commercially in any format or medium without formal permission of the copyright holder. The full policy is available online: <http://nrl.northumbria.ac.uk/policies.html>

[www.northumbria.ac.uk/nrl](http://www.northumbria.ac.uk/nrl)



# **Can Design Effect Transformational Change in the Voluntary Community Sector?**

Laura Elizabeth Warwick

PhD

2015



# **Can Design Effect Transformational Change in the Voluntary Community Sector?**

Laura Elizabeth Warwick

A thesis submitted in partial fulfilment  
of the requirements of the University of  
Northumbria at Newcastle for the  
degree of Doctor of Philosophy.

Research undertaken in the Faculty of  
Arts, Design and Social Sciences

**January 2015**



# Abstract

This qualitative, exploratory investigation provides insight into the relevance and applicability of adopting a Design for Service (DfS) approach to effect transformation in Voluntary Community Sector (VCS) contexts.

Using Action Research and a case study structure, the DfS approach was introduced and applied within three VCS organisations in succession. In each organisation, data on the impact and perceived value of the approach to a range of stakeholders was captured during, immediately after, and in the year following the engagement. An inductive analysis process was then employed to build theory from the collated case study data.

The research has established that the use of design at a systemic level of a VCS organisation can incite transformational change. It has shown that stakeholders' initial trust in the designer is more important than their trust in the DfS approach (methods and processes), which becomes crucial to increasing the influence of design in the organisation. Once the designer becomes a 'friend' to the organisation, they can operate at an embedded level as a 'critical friend', which allows them to challenge the status quo and create new organisational perspectives. Finally, it defines five organisational factors that are critical to using the DfS approach to effect transformational change in a VCS setting.

The study has multiple contributions to knowledge, including: detailed evidence that design can be used to transform VCS organisations; a 'critical friend' model depicting how design can be used to effect transformation in such settings; and a prototype 'design-readiness' self-assessment tool for VCS organisations.

This thesis represents the first doctoral length study into the application of the DfS approach in a VCS context, and provides both evidence and insight into its capacity to incite transformational change at a critical time for the sector.

# List of Contents

<b>Section One: Research set-up .....</b>	<b>1</b>
<b>Chapter 1: Introduction .....</b>	<b>2</b>
Introduction .....	2
The focus of this study .....	2
Rationale for undertaking this study .....	2
Aims, objectives and research questions .....	7
Original contribution .....	13
Thesis guide.....	17
<b>Chapter 2: Literature review .....</b>	<b>20</b>
Introduction .....	20
The role of VCS in public service delivery.....	21
Approaches to improvement or transformation in the VCS .....	29
Barriers to change in VCS organisations.....	33
Summary of the role of VCS in public service delivery.....	35
Interpretations of Design .....	36
Service and Design .....	42
Transformation and design .....	46
Summary of the literature review .....	52
<b>Chapter 3: Methodology.....</b>	<b>54</b>
Introduction .....	54
Philosophical stance.....	54
Research approach.....	57
Research methodology .....	59
Research methods.....	67
Data collection .....	74
Data collection validity.....	80
Data analysis .....	81
Summary of methodological approach .....	83
<b>Section Two: Activity and analysis .....</b>	<b>87</b>
<b>Chapter 4: Case study design activity .....</b>	<b>88</b>

Introduction .....	88
Presentation of data .....	88
Charity A .....	95
Charity B.....	115
Charity C.....	133
Summary of case study design activity .....	155
<b>Chapter 5: Data analysis .....</b>	<b>157</b>
Introduction .....	157
Inductive Analysis Approach .....	157
Stage one - Data-cleaning .....	160
Stage two - First stage coding .....	161
Stage three - Building multiple coding collections.....	167
Stage four - Identifying themes and patterns .....	170
Summary of data analysis .....	175
<b>Chapter 6: The extent of transformation.....</b>	<b>177</b>
Introduction .....	177
Transformational change in design projects.....	177
Indicators of transformational change in DfS projects .....	181
Measuring the extent of transformation .....	185
Summary of the extent of transformation in the case study.....	197
<b>Section Three: Discussion and Interpretation.....</b>	<b>200</b>
<b>Chapter 7: Shifting from a service level to systems level .....</b>	<b>201</b>
Introduction .....	201
The importance of trust.....	201
How trust in the designer and the DfS approach was established in the case study .....	206
The value of being trusted by a charity and its stakeholders .....	223
Summary of establishing the use of design in VCS organisation .....	227
<b>Chapter 8: Establishing new perspectives at a systems level .....</b>	<b>229</b>
Introduction .....	229
Design as a way of establishing new perspectives.....	229
Proposing an alternative vision to the status quo .....	233



Using design as methodology and medium .....	236
Ideas that are eventually institutionalised .....	246
The value of the DfS approach as Provocateur to VCS organisations .....	249
Combining provocateur role with trust.....	250
The value of the DfS approach as a ‘critical friend’ to VCS organisations .....	255
Summary of the use of the DfS approach to establish new perspectives .....	258
<b>Chapter 9: The organisational factors inhibiting transformational change .....</b>	<b>261</b>
Introduction .....	261
Organisational factors and the DfS approach .....	261
Inhibitors to the initial use of the DfS approach as a ‘critical friend’ .....	263
Summary of inhibitors to the initial use of the DfS approach as a ‘critical friend’ .....	272
‘Is it the right time to use Service Design?’ tool.....	274
Summary of the organisational factors inhibiting transformational change .	287
<b>Chapter 10: Conclusion .....</b>	<b>289</b>
Introduction .....	289
Learning from the research approach.....	289
The value of design to VCS organisations .....	291
Call to Action .....	299
Summary of the Contribution to Knowledge .....	306
<b>References .....</b>	<b>308</b>
<b>Appendix 1: Example anonymised organisational consent form .....</b>	<b>332</b>
<b>Appendix 2: Example anonymised individual informed consent form .....</b>	<b>335</b>
<b>Appendix 3: Data collection plan for each case (*CDG= Co-design group) .....</b>	<b>338</b>
<b>Appendix 4: Pre-collaboration questions for Charities A, B and C.....</b>	<b>339</b>
<b>Appendix 5: Post-collaboration questions for Charities A, B and C .....</b>	<b>341</b>
<b>Appendix 6: Example reflection-on-action log (with pseudonyms added) .....</b>	<b>342</b>
<b>Appendix 7: Example anonymised post-collaboration interview .....</b>	<b>343</b>
<b>Appendix 8: Charity B design activity .....</b>	<b>364</b>
<b>Appendix 9: Example meeting summary sheet .....</b>	<b>369</b>
<b>Appendix 10: Visualisation of data analysis steps .....</b>	<b>376</b>
<b>Appendix 11: 32 themes generated from the data analysis process .....</b>	<b>377</b>

<b>Appendix 12: Six patterns constructed from the data analysis process.....</b>	<b>378</b>
<b>Appendix 13: Paper presented at DMI: Innovation through Design 2012 in Boston, USA.....</b>	<b>381</b>
<b>Appendix 14: Paper presented at ServDes. 2014 in Lancaster, England. ....</b>	<b>397</b>
<b>Appendix 15: Research participants for ‘Is it the right time to use Service Design?’ tool.....</b>	<b>407</b>
<b>Appendix 16: Example informed consent form for ‘Is it the right time to use Service Design?’ tool research .....</b>	<b>409</b>
<b>Appendix 17: Semi-structured interview questions on ‘Is it the right time to use Service Design?’ tool.....</b>	<b>412</b>
<b>Appendix 18: Example feedback summary from ‘Is it the right time to use Service Design?’ tool interview .....</b>	<b>413</b>
<b>Appendix 19: Development of ‘Is it the right time to use Service Design?’ tool ...</b>	<b>415</b>
<b>Appendix 20: Screen shots of ‘Is it the right time to use Service Design?’ tool.....</b>	<b>434</b>

## List of Figures

Figure 1: Young et al.'s (2001) model of three levels of design impact .....	14
Figure 2: A simplified model for determining case study design adapted from Yin (2003) .....	63
Figure 3: Design Council's (2005) Double Diamond model .....	69
Figure 4: Warwick, Young and Lievesley's (2012) framework for co-design activity in a VCS context.....	72
Figure 5: Data collection plan for each case (*CDG stands for Co-Design Group)	75
Figure 6: Screenshot of reflection-on-action logs for Charity A (anonymised) ....	79
Figure 7: Overview of this study's methodology .....	84
Figure 8: A diagram showing the research steps in relation to the study's timeline .....	86
Figure 9: Front and back of research tool (anonymised) .....	98
Figure 10: Plan for user research into time-limited offer (anonymised).....	101
Figure 11: Part of user research headlines.....	102
Figure 12: Draft 'empower your mind' strategy (anonymised).....	104
Figure 13: Part of updated 'empower your mind' strategy diagram (anonymised) .....	106
Figure 14: Partnership service customer journey .....	109
Figure 15: Two pages from the partnership personal plan .....	110
Figure 16: Two pages from 'Service Design: What, why and how?' .....	111
Figure 17: Design brief for Charity B (anonymised) .....	118
Figure 18: Sample of Secret Shopper's journey .....	120
Figure 19: Section of summary of staff survey results .....	122
Figure 20: Service blueprint for community gym (anonymised) .....	124
Figure 21: Some of the personas created for the workshop.....	126
Figure 22: Annotated page of new brochure .....	128
Figure 23: An example of how the worksheet would be completed .....	136
Figure 24: Observation gathered into themes .....	138
Figure 25: Part of the research summary report (anonymised).....	140
Figure 26: Part of the customer experience map.....	141

Figure 27: Ideas captured in one of the idea generation sessions.....	144
Figure 28: One of the 'fairytale welcome' ideas .....	145
Figure 29: Maxine's baseline customer experience worksheet (anonymised) ...	146
Figure 30: A page from the schools observation report (anonymised) .....	148
Figure 31: A photograph of the prototype badges .....	150
Figure 32: A section of the final report that relates activities to the design process .....	151
Figure 33: Illustration showing the first five data analysis steps .....	158
Figure 34: Illustration showing the final five data analysis steps .....	159
Figure 35: Illustration of the steps in the first stage of the analysis .....	160
Figure 36: Illustration of the steps in the second stage of the analysis process.	162
Figure 37: A photograph of a hand coded interview transcript.....	164
Figure 38: Quotes inserted into an Excel spreadsheet .....	165
Figure 39: Quotes on Post-Its organised by charity, evaluation objective and timeline .....	166
Figure 40: Illustration of the steps in the third stage of the analysis process ....	167
Figure 41: Data organised into timeline and stakeholder matrix .....	168
Figure 42: A close-up photograph of a multiple coding collection .....	169
Figure 43: Illustration of the steps in the fourth stage of the analysis process ..	170
Figure 44: Screen shot of compiled image showing multiple coding collections for the how evaluation objective at Charity B (anonymised).....	171
Figure 45: Close up of the image showing the multiple coding collections for the how evaluation objective at Charity B (anonymised) .....	171
Figure 46: A close-up of some of the common categories in Charity B (anonymised) .....	172
Figure 47: Mind map of common categories in each project stage related to the 'what' objective for Charity C.....	173
Figure 48: Themes found in data described in relation to the four evaluation objectives.....	174
Figure 49: Levels of change within service design (Sangiorgi, 2011) .....	178
Figure 50: Transformational Principles (Sangiorgi, 2011) .....	180

Figure 51: Scanned copy of how the second marker rated each of the cases against the six indicators of transformation .....	189
Figure 52: Diagram that shows how each of the cases has been rated against the six indicators of transformation .....	190
Figure 53: A model of the role of trust in achieving change in a VCS organisation in an initial engagement.....	226
Figure 54: Updated strategy diagram for 'empower your mind' project (anonymised) .....	241
Figure 55: Two pages from the partnership personal plan .....	243
Figure 56: Part of a customer experience map .....	244
Figure 57: A model of the role of DfS as a 'critical friend' to VCS organisations in an initial engagement.....	257
Figure 58: The introductory page to the tool .....	280
Figure 59: Question one with sentence options .....	281
Figure 60: An example response statement .....	282
Figure 61: The mixed answers response page .....	283
Figure 62: British Library search using terms 'design' and 'critical friend' (Accessed: 3rd October 2014).....	296
Figure 63: A model of the role of DfS as a 'critical friend' to VCS organisations in an initial engagement.....	297
Figure 64: Part of the interactive research plan (anonymised).....	365
Figure 65: Questionnaire to be completed by young people and their parents or guardians.....	366
Figure 66: An example of the user research summary produced for each group of participants (anonymised) .....	367
Figure 67: An excerpt from the first iteration of the tool .....	416
Figure 68: An excerpt from the first iteration of the tool .....	418
Figure 69: An excerpt from the second iteration of the tool .....	420
Figure 70: A question from Progress for Providers range of self-assessments, designed to enable providers to deliver more personalised services .....	423
Figure 71: An excerpt from the third, interactive iteration of the tool.....	426
Figure 72: Heapy's (2009) hoops model.....	431

Figure 73: An excerpt from the final iteration of the tool .....	433
--	-----

## List of Tables

Table 1: Number of UK voluntary organisations by size, 2011/12 (Kane et al., 2014) .....	9
Table 2: A table that shows the different types and sources of income in the UK's VCS in 2011/12 (in £ millions) (Kane et al., 2014) .....	24
Table 3: A table showing Kellock Hay et al.'s (2001) VCS-specific influences on change .....	34
Table 4: A table showing Kimbell's (2011b, p. 297) different ways of describing design thinking .....	39
Table 5: A table describing the recruitment process for each case .....	66
Table 6: A table showing how the aspects of Warwick, Young and Lievesley's (2012) framework were used to inform the semi-structured interview questions for the case study .....	73
Table 7: A table to show the pseudonyms of the project stakeholders in each setting, along with their job title .....	92
Table 8: A table to show the key for each piece of collected data .....	94
Table 9: Table to outline the key features of Charity A.....	95
Table 10: Table showing the collaboration's key design outcomes .....	112
Table 11: Table to outline the key features of Charity B.....	115
Table 12: Table to show the collaboration's key design outcomes.....	129
Table 13: Table to outline the key features of Charity C.....	133
Table 14: Table to show the collaboration's key design outcomes.....	152
Table 15: A table comparing the elements of design that can be used to establish a new perspective and the features of Tan's Design as Provocateur role .	233
Table 16: A table comparing the features of Costa and Kallick's (1993) Critical Friend and DfS as Provocateur in this case study.....	252
Table 17: A table that shows the stages of development for the tool .....	275
Table 18: A table that shows the research participants in relation to each group, and each iteration of the tool .....	277
Table 19: A table that shows how the inhibitors were re-described as questions .....	278

Table 20: A table showing the inhibitors of the initial use of the DfS approach as a ‘critical friend’ .....	287
Table 21: A table that shows how the inhibitors were re-described as questions .....	415
Table 22: A table that shows the research participants in relation to each group, and each iteration of the tool .....	422



# Acknowledgements

If I think of my PhD journey as a story, then it is definitely a story of luck.

Firstly, I was lucky enough to be in the right place when I realised that I was better at designing the intangible than the tangible. I will be forever grateful to the lecturers on Northumbria University's Design For Industry course for stoking my passion for Service Design and providing me with opportunities to explore it.

My second stroke of luck came when I began working with Age UK Newcastle and Quality of Life Partnership; what started as a six-week student project became a two-year graduate post that helped me to recognise the synergy between design's abilities and the Third Sector's needs. I am indebted to Barbara Douglas and Fran O'Brien for having the foresight to recognise the potential of using design in a charity, and then for having the courage to invest in it (and me). Special thanks also to Mark Bailey for guiding me towards a PhD and making me think it was my own idea.

And so we come to the main plot where my good fortune continued: I have been enormously privileged in my formidable supervisory team of Prof. Robert Young and Matthew Lievesley. They have my eternal gratitude for their constant support, unrivaled expertise and unwavering patience. There would be no story without them.

I was also lucky enough to be surrounded by peers who helped to make this journey a pleasurable one. In particular, I'd like to thank Alana James, Lizette Reitsma, Mersha Aftab, Robert Djaelani and David Parkinson for being permanent sources of encouragement, reassurance and friendship. Thanks also to Vicky Teinaki for her time and technical expertise, as well as endless

enthusiasm. I'd also like to thank Hannah Jones, Rachel Furze and Lucy Denham for providing moral support and a critical eye.

My luck started – and continues – with my wonderful family. I'd like to thank my parents for knowing enough, and for believing in me always. Thanks also to my entire family for their enduring, unconditional love and support.

This story would be nothing without its main characters; an enormous amount of thanks goes to the three charities that took a leap of faith to make this research possible. This PhD is dedicated to all of the staff, volunteers and service users I have had the pleasure of working with throughout this journey, and who have made it feel worthwhile.

As Mahatma Gandhi once said, “the best way to find yourself is to lose yourself in the service of others”. I hope that this PhD continues to propel me into opportunities to do just that.

# Declaration

I declare that the work contained in this thesis has not been submitted for any other award and that it is all my own work. I also confirm that this work fully acknowledges opinions, ideas and contributions from the work of others. Any ethical clearance for the research presented in this thesis has been approved. Approval has been sought and granted by the University Ethics Committee on 23/02/2012 (Charity A); 23/07/2012 (Charity B); 11/02/2013 (Charity C); and 13/06/2014 (Design-readiness tool).

I declare that the Word Count of this Thesis is 80,238 words

Name:

Signature:

Date:

## **Section One:**

### **Research set-up**

The first section of this thesis will introduce the focus and foundations of this doctoral inquiry through three chapters; an introduction; a review of literature; and a detailed description of the methodological choices that have been made.

Chapter 1 will first provide an introduction for this thesis, explaining the rationale behind the focus of the study and the research aims and objectives. It will also present how the thesis has been structured and the key points of discussion in each of the ten chapters.

Chapter 2 will then provide a review of literature related to both the development and delivery of services in the Voluntary Community Sector (VCS), and the use of design to address socially-constructed issues. Through this, it will outline what was known, and what this study aimed to uncover.

Chapter 3 will then present the methodological approach for this study, including the underlying epistemological and ontological perspectives that guided the inquiry, and the research methods that were used to gather the primary data.

# Chapter 1

## Introduction

### Introduction

The first chapter of this thesis will set the scene for this research study; it will document the original motivations for undertaking this doctoral inquiry, and how the aims, objectives and research questions evolved during the investigation.

This chapter will also detail the content of this study, including how the thesis is structured and what is discussed in each of the ten chapters. It will outline each of the contributions to knowledge and practice derived through this research, and why they should be considered original and of value to the various audiences of this study.

### The focus of this study

The title of this thesis, '*Can design effect transformational change in the Voluntary Community Sector?*', presents the three key focal points of this study; design (process); the Voluntary Community Sector (context); and transformational change (content as a value/outcome). This study explores the value of transformational change as an evidenced outcome when applying a design process in a VCS context.

### Rationale for undertaking this study

As is the case with most doctoral inquiries, this research journey was not straightforward; there have been many unexpected events throughout the three-year period that have altered the shape of the study considerably.

However, this is arguably for the better; what is presented in this thesis both meets and exceeds the original ambitions of this study.

To describe the study's original aims, and how they were surpassed, it is necessary to first explain the rationale for undertaking this research, including my personal motivations and what was understood about the research topic in September 2011, when this study began.

## **Personal Motivation**

In September 2009, I embarked on a Knowledge Transfer Partnership<sup>1</sup> (KTP) with Age UK Newcastle (AUN), a local charity focused on improving the lives of older people in Newcastle-upon-Tyne. The objective of the KTP was to use Service Design to support the development and implementation of a coherent suite of services within AUN that provided a better customer experience and helped to make the organisation as sustainable as possible. As a two-year programme, the ambition was to embed Service Design processes within the organisation to establish more creative, user-focused practices so that they could continue to develop and provide customer-centred services after the completion of the KTP. The project was also linked to the work of a strategic organisation, Quality of Life Partnership, which helped ensure the work fed into the older people's strategy for Newcastle, as well as supporting wider dissemination of the learning.

The design approach to service development was both universally welcomed and embraced by all project stakeholders and resulted in a set of new customer-focused services and a new strategic direction for the organisation (Warwick, 2011a). In all, the project was considered a resounding success; on completion in September 2011, the project was graded as 'outstanding' – the highest possible – by an independent panel of assessors.

---

<sup>1</sup> Knowledge Transfer Partnerships are a research based form of technology and innovation support for industry, public and VCS organisations by the UK Government's Technology Strategy Board ([www.ktponline.org.uk](http://www.ktponline.org.uk))

My involvement in such an unusual KTP (the first that focused on the use of Service Design in a charity) gave me the opportunity to experience first-hand the value that design approaches could offer voluntary organisations. However, as this programme also spanned the 2010 Spending Review (HM Treasury, 2010) when many comprehensive budget cuts were outlined, I also recognised the difficulty that charities faced in investing in new approaches to the development of services in times of austerity. In a co-authored publication in *Touchpoint* journal, I described the financial crisis as both opportunity and threat to the KTP programme:

“The changing context effecting a Third Sector organisation is unlike that in any other sector; impacted by policy context changes, public spending cuts and service delivery reforms to name just a few. When facing severe funding cuts, Age UK Newcastle’s staff and stakeholders found it increasingly difficult to focus on innovation, whilst the basic service offering was under threat. It became vital that the organisation understood the need to use Service Design at this difficult time to produce more sustainable service solutions that would help to carry it through the storm.”

(Bailey and Warwick, 2012, p. 24)

Alongside the difficult operating climate, Service Design was (and remains) a young discipline that was almost completely unheard of amongst all project stakeholders and partners across the city. As a result, there was a need for specific evidence and understanding as to the value of using the approach in a charity, in order to engage those who were more reticent to using a design process.

As part of my Masters degree in Design Professional Practice at Northumbria University, undertaken alongside the KTP, I reflected that I needed a greater understanding of the value of my own practice to enable me to gain work in the VCS:

“As I am enjoying working for a charity, and in this environment, I hope that this exploration through various modules of the masters [degree] programme, will help me to establish what my offer is to organisations in this sector.”

(Warwick, 2011b)

Although the Masters dissertation, alongside other publications written about the KTP (Bailey and Warwick, 2010, 2013; Warwick, 2011a), helped me to consider the specific value that design offered in relation to this programme of work, it also raised many questions about the peculiarity (or generalizability) of this particular circumstance. Engaging in a PhD signified the opportunity to understand the value that Service Design could offer to other VCS organisations developing services.

### **The landscape for VCS organisations**

The volatile fiscal climate that was impacting on AUN during the KTP was having a significant impact on the sector as a whole. This challenging operating context had a considerable impact on VCS organisations’ abilities to continue to provide quality services; none more so than those operating in the North East of England who, because of their disproportionate reliance on public money, saw 73% of their VCS community suffer a reduction in funding (Wilding, Kane and Clark, 2011, p. 24). The consequences of these actions led to 40% of the region’s VCS organisations making redundancies, and over a quarter decreasing the number of services that they provide (Voluntary Organisations’ Network North East, 2011, p. 12). This had a considerable impact on the beneficiaries and communities they served. Despite this considerable reduction in capacity, the third sector community was trying to cope with a sizeable increase in service demand (Voluntary Organisations’ Network North East, 2011; Wilding, Kane and Clark, 2011). As a result, in 2011 63% of VCS organisations in the North East were planning to develop or expand their service offerings in the next 12 months in order to try and meet this apparent need (Voluntary Organisations’ Network North East, 2011, p. 13).



Equally pressing were the elements of Government strategies that placed the VCS at the heart of social care reform. Policies such as *Putting People First* (Department of Health, 2007a) and *Open Public Services* (HM Government, 2011) signaled a shift in the type of services provided, dictating person-centred, tailored provisions, rather than traditional offerings, and placing the choice wherever possible in the hands of the service user. VCS organisations were therefore being asked to deliver radically different services, with radically reduced capacity. Whilst many were concerned about the demands being placed on the sector (Hopkins, 2010; Macmillan, 2010), many felt this change would also provide “an even greater opportunity for the VCS to be involved in the design and delivery of public services and in stimulating social action” (Hurd, 2010, p. 2).

The pace of policy change required VCS organisations to respond quickly, but with no prescribed model with which to enact the transformation required. Many also questioned whether the sector had the resources and the capabilities required to overcome the complex challenges that it faced (Bradshaw, 2010; Oakley Smith, Bradshaw and Lewis, 2012).

## **The landscape for Service Design**

In 2011, the public services reform (HM Government, 2010) that was impacting considerably on the VCS, was acting as a catalyst for the engagement of designers in healthcare settings (Schaeper, Maher and Baxter, 2009).

Programmes of work such as the *Public Services by Design* project (Design Council, 2010) and the creation of the *experience based design* (ebd) approach (Bate and Robert, 2007) provided valuable examples of the impact that design could have on services and systems in the public sector.

National initiatives such as Dott 07<sup>2</sup> (Thackara, 2007) and Dott Cornwall<sup>3</sup> (Relph-Knight, 2011) also demonstrated at an international level that design-led approaches could impact on social and economic challenges (Blyth and Kimbell, 2011). Furthermore, that the participation of various community stakeholders, including service users and VCS organisations, could result in new services and systems that were co-owned by the community they benefitted (Thackara, 2007; Relph-Knight, 2011; Tan, 2012).

These high-profile programmes helped to raise the currency of Service Design, increasing the interest in using the approach in new social contexts. However, the use of design to address social challenges was not without its critics, with many questioning the extent to which the practice could be used in isolation (Mulgan and Albury, 2003; Johansson and Woodilla, 2010; Kimbell, 2010, 2011b; Nussbaum, 2011). Moreover, with a predominant focus on the public sector, there was no traceable documentation of the impact that the approach could have specifically on VCS organisations affected by the health and social care reforms (see p13 for further clarification).

## **Aims, objectives and research questions**

As outlined above, when this study began the VCS were experiencing a pressing need to radically change the services they offered in times of austerity, which has not abated in subsequent years (Bradshaw, 2010; Oakley Smith, Bradshaw and Lewis, 2012). Service Design's track record at enacting such change in public sector settings presented an opportunity to explore the value of the approach in a VCS context.

---

<sup>2</sup> Dott 07 (Design of the times 2007) was a national initiative of the Design Council and the regional development agency One North East. It was a year of community projects, events and exhibitions based in North East England, exploring how design could support sustainable and inclusive life (Thackara, 2007)

<sup>3</sup> As above, but with practical projects run in Cornwall in partnership with Cornwall Council, University of Falmouth and TSB (Relph-Knight, 2011).

However, the absence of Design practice in VCS contexts (aside from my own lone experience), coupled with the lack of systematic Service Design research, meant that there was very little detail available as to the precise value of Service Design in VCS contexts. Consequently, this research programme was designed to be theory-building, rather than theory-testing. The initial aim of this study was therefore broad in scope:

To explore the value of an initial application of the Design for Service (DfS) approach to a Voluntary Community Sector (VCS) organisation developing public services.

The original aim only specified two focal points: the DfS approach (process) and VCS organisations (context). The Government defines the Voluntary Community Sector as “non-governmental organisations that are value-driven and which principally reinvest their surpluses to further social, environmental or cultural objectives” (HM Treasury and Cabinet Office, 2007, p. 5). This definition includes voluntary and community organisations, charities, social enterprises, cooperatives and mutuals<sup>4</sup>; a collection which is also referred to as the Third Sector<sup>5</sup>. Although this aim specifies the VCS as whole, the sector is incredibly diverse (see Table 1).

---

<sup>4</sup> The distinguishing characteristic of a mutual is that the organisation is owned by, and run for, the benefit of its members, who are actively and directly involved in the business – whether its employees, suppliers, or the community or consumers it serves, rather than being owned and controlled by outside investors (Department for Business Innovation & Skills, 2011, p. 1).

<sup>5</sup> The VCS should not be confused with the Civil Society, which includes non-government organisations that are formed from Government, and thus do not re-invest their profit.

Table 1: Number of UK voluntary organisations by size, 2011/12 (Kane et al., 2014)

How big?	Micro (Less than £10,000)	Small (£10,000 to £100,000)	Medium (£100,000 to £1 million)	Large (£1 million to £10 million)	Major (More than £10 million)	Total
How many?	82,391	52,815	21,257	4,270	533	<b>161,266</b>

The research sites have therefore been chosen based on precise selection criteria outlined on page 64. However, it was specified in the original aim that the VCS organisations had to be delivering public services, in order to build on the evidence base outlined previously (e.g. Bate and Robert, 2007; Schaeper, Maher and Baxter, 2009). For this study, a public service was considered as a service funded or supported by the UK Government for the benefit of people in a locality.

The initial aim also cites the use of the *DfS* approach, rather than *design* in general, to reflect that what is being designed is a platform for action, as the customer is a co-creator of the value that the service brings (Vargo and Lusch, 2004, 2008; Kimbell, 2011a). Thinking of service as a platform, rather than an end-product also extends the potential impact of the design activity to influencing the individual, organisation or community (Manzini, 2011; Meroni and Sangiorgi, 2011).

Because of the time constraints associated with the PhD study, the aim also specifically focused on the *initial application* of Design, rather than recurrent or any continued use of the practice. For example, the design activity did not reach the *Deliver* stage of the Design Council's Double Diamond (2005) model in any of the cases (see p89).

To achieve this aim and its focus, the original objectives for this approach were as follows:

1. To identify and review the range of current approaches used by VCS organisations to evaluate and update their current service delivery practices and organisational policy.
2. Perform a literature search and review with regard to a) Design and its applicability to addressing socially-constructed issues, particularly in service contexts; b) the efficacy of the DfS approach in creating meaningful outcomes in these contexts; and c) the applicability and relevance of the DfS approach to address the issues currently facing VCS organisations.
3. Use the outcomes from objectives 1 and 2 to guide the selection of three VCS organisations offering public services as cases in an exploratory case study.
4. Using an Action Research reflective practice cycle, introduce and apply the DfS approach in three VCS organisations, capturing the outcomes and impact(s) of each engagement over a 12-month period.
5. After completing objective 4, use an inductive analytical approach to build theory from the case study data.
6. Conduct a series of peer reviews where the data, analysis and final iteration of the value are critically discussed, in order to appreciate how the understanding might impact on VCS communities and designers' approaches in this context.

7. Evaluate and validate the outcomes to ascertain any value(s) that the DfS approach can offer to VCS organisations' practice and draw conclusions.

8. Present these outcomes and the account of the research study in a thesis.

The *first objective* was aimed at building knowledge about the existing practices for developing services in VCS organisations, both through a literature review, and interviews with key people in the sector (see p29). This was then built on in *objective 2* with a comprehensive literature review of Design discourse to establish the relevance of the approach to develop public services (see p36). Both objectives highlighted the gaps in knowledge, which then guided the selection of three charities that would act as the cases in *objective 3* (see p64).

*Objective 4* was set to guide the collection of the research data from each of the VCS organisations, also establishing the length of the study in each setting as 14 months (2 months collaboration, followed by interviews at 6 and 12 months post-collaboration) (see p76). Having completed the collaboration in each charity, *objective 5* dictated a theory-building approach to the data analysis (p157). The *sixth objective* then aimed to critically evaluate the resulting theory to ensure its relevance to the various practice and academic audiences (described on p81). Using this feedback, *objective 7* then dictated the extrapolation of the value(s) of the DfS approach to VCS organisations (p255), before achieving *objective 8* with the completion of this thesis.

The objectives of the study were followed in detail, but the results of objective 4 demonstrated that the aim of the study needed to be changed; the design activity outcomes were of a transformative nature, and were not exclusively focused on public services (discussed on p155). As a result, after the completion of objective 4 in May 2013, the aim of this research was revised to allow the study to make conclusions about these more substantial outcomes:

To explore the value of an initial application of the Design for Service (DfS) approach to effect transformation in a Voluntary Community Sector (VCS) organisation.

This change allowed the scope of the study to expand from concentrating solely on the impact on public services, to include the impact on the organisational policy and strategy of the VCS organisations developing them. However, the objectives of the study remained unaltered, as the intention remained to: build the theory from the data (objective 5); validate it with the relevant audiences (objective 6); extrapolate the value of the approach to VCS audiences (objective 7); and document it in the thesis (objective 8).

The research questions linked to this study also altered as a result of this shift in emphasis. The original research questions were set to understand how VCS organisations perceived (positively or negatively) all aspects of the approach:

**What** (aspects of the DfS approach had an impact on services in the VCS organisation)

**How** (the DfS approach had an impact on services in the VCS organisation)

**Why** (the DfS approach had an impact on services in the VCS organisation)

**To what extent** (the DfS approach had an impact on services in the VCS organisation)

As these research questions were to be used as evaluation objectives for the analysis process (see p161), they needed to be updated to reflect the revised

research aim. To account for the diversity in the design outcomes, the aims were rearticulated as follows:

**What** (aspects of the DfS approach had an impact on organisational activity in the VCS organisation)

**How** (the DfS approach had an impact on organisational activity in the VCS organisation)

**Why** (the DfS approach had an impact on organisational activity in the VCS organisation)

**To what extent** (the DfS approach had an impact on organisational activity in the VCS organisation)

By focusing on organisational activity as opposed to just services, all impacts could be captured and considered in the analysis process (described in detail on p161).

## **Original contribution**

The literature outlined briefly above, along with that presented in Chapter 2, has shown an opportunity to add to the very limited understanding of organisational change approaches in the VCS, and the applicability of Design to this community.

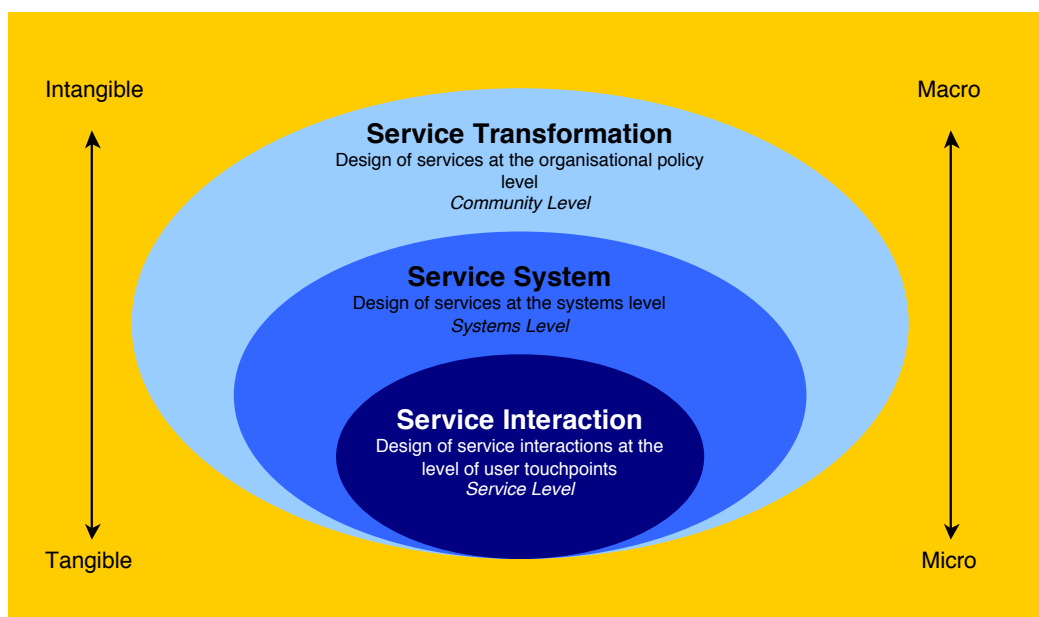
The extensive literature reviews, as well as the conference and journal papers published during this study, have all suggested that this research programme represents the first systematic doctoral-length examination of the value of the DfS approach to VCS organisations. The various outcomes of this research will therefore have ramifications for multiple audiences; future Design practitioners operating in this context; those in a strategic role within the VCS community; and members of Academia who can drive teaching through the use of these theories.



It should first be noted that whilst this study's aims, objectives and research questions all specify the use of the DfS approach, the findings presented in this thesis have ramifications for Design audiences in general. The use of the term *Design* in the title reflects the fact that the design activity in each of the cases was diverse (see p155), and the resulting values extrapolated and identified are not specific to service-based practice (see p255). They are however specific to thinking of Design as an open-ended inquiry (Rittel and Webber, 1973, p. 160; Schön, 1983; Buchanan, 1992, p. 16), that advocates designing *with* people (or even people as designers), rather than designing *for* people (Sanders and Stappers, 2008, p. 7; Brown, 2009; Blyth and Kimbell, 2011).

This study's stages of development and its consequent contributions to knowledge can be related to Young *et al.*'s (2001) model (Figure 1), which depicts the three contexts in which design can operate and impact: *Service Interaction*, which is design at the level of product configuration and detail (design within context); *Service System*, which is design at the level of systems thinking (designing context); and *Service Transformation*, which is design at the level of policy formation and ideology (design of context).

Figure 1: Young *et al.*'s (2001) model of three levels of design impact



This research has created valuable knowledge about design's ability to work successfully at a *service level* in the sector, improving service interactions in all of the charities in this study (p155).

However, it also found that if design operates at a *systems level* in a VCS organisation, it can result in *transformation*, impacting on a *community level* of the charity.

Firstly, this thesis describes *how* design should be used to achieve transformational change. It has found that to move the focus of the design activity from *service interaction* to *service systems*, the designer needs to elicit VCS stakeholders' trust in the design approach, but more significantly, in themselves as executants. The research has shown that the trust vested in the designer surpasses that placed in the approach in an initial engagement; stakeholders' trust in the designer's ability, integrity and benevolence is paramount to increasing the influence of design in the organisation (p223). The research has shown that this trusted position enables both the designer and the design approach to act as a 'provocateur' (Tan, 2012). In challenging the status quo, design can establish new perspectives on service propositions and the ways they are developed, which is the first step in transformational change (p249).

I propose the appropriation of the term 'critical friend' (Costa and Kallick, 1993, p. 50) from education research to describe the role that designers should adopt in VCS organisations during initial engagements; acting as an ally and a challenger to create new stakeholder and organisational perspectives (p255). The concept of a 'critical friend' should help designers to clarify the value of their practice in this context, as well as having implications for Design pedagogy. It should also help VCS organisations to understand the role and reach that Design can have, which could encourage more relevant collaborations.

A model, presented on page 257, visually describes the general steps required for design to be used as a 'critical friend' to effect transformation in a VCS organisation. Crucially, it demonstrates the relationship between eliciting stakeholders' trust and increasing the use and reach of design, emphasising the importance of a designer first becoming a 'friend', before then assuming a 'critical friend' role.

Secondly, this study has established *the extent to which* design can be used to effect transformation in a VCS organisation. It has established the factors that affect the impact of the design activity at a *systems level*, limiting the changes observed at the *community level* of the organisation (p263). The thesis identifies the inhibitors to the *initial use* of Design as a 'critical friend' as:

- Ill-timed change;
- Limited receptivity to change;
- Incompatibility between existing organisational approach to service development and the DfS approach;
- Valuing outcomes over process;
- And lack of understanding of the DfS approach.

The inhibitors to the initial use of Design have been used to create a prototype self-diagnosis tool, which is proffered here as a contribution to practice; enabling VCS communities to become more informed about the DfS approach and assess their readiness to use it in a transformative way (p274). The tool can also help a designer to understand the type of project that could benefit the VCS organisation i.e. reducing an inhibitor or inciting transformation. Significantly, the tool can be used to help demonstrate some of the characteristics of trust in both the design approach (through clarity about its key tenets) and the designer (by clearly communicating if the charity can benefit from an engagement) that are crucial to increasing the influence of design in a VCS organisation.

The rigour of the methodology for this study (p83) has ensured that each contribution to knowledge is based on reliable, generalizable data, and can offer significant generic understanding to all of these audiences.

## **Thesis guide**

To reflect the research approach and to provide an accurate account of the research journey, this thesis is split into three sections:

### **Section One: Research set-up**

Chapter 1: Introduction

Chapter 2: Literature review

Chapter 3: Methodology

### **Section Two: Activity and analysis**

Chapter 4: Case study design activity

Chapter 5: Data analysis

Chapter 6: The extent of transformation

### **Section Three: Discussion and interpretation**

Chapter 7: Shifting from a service level to systems level

Chapter 8: Establishing new perspectives at a systems level

Chapter 9: The organisational factors inhibiting transformational change

Chapter 10: Conclusion

*Section One* describes how the research investigation was initially established; describing the literature review that highlighted the gap in knowledge, and the methodological choices made. *Chapter 2* describes the financial and policy drivers for change in the VCS, and the lack of a prescribed model with which to make such radical changes in the sector. It also describes the prominence of design as a way to address complex social problems, and the relevance of the approach to the challenges facing the VCS. As the literature review describes the

need for research in relation to the value of the design approach to VCS organisations, *Chapter 3* outlines a theory-generating approach to the research. It describes the use of a hybrid methodology to ensure a practice-based study that would result in generalizable data. It then details the range of data collection methods and sources selected to gather a wealth of information that can be triangulated across stakeholders and settings to produce accurate theory.

*Section Two* presents the case study design activity without any interpretation, before describing how that data was analysed. The purpose of Chapter 4 is to demonstrate the type of activity undertaken in each project setting, and to describe the type of data gathered. This chapter also helps to explain the increase in scope of this study from ‘developing public services’ to ‘inciting transformation’. *Chapter 5* then describes how this change in focus influenced the data analysis process to result in patterns that considered the transformation of organisations, as well as services. Chapter 6 describes a second analysis process undertaken to establish the extent of the transformation observed in each of the charities. To do this, it presents an extensive review of literature related to transformation in a design project, in order to establish six features with which to measure transformation. It compares the case study outcomes against these features, establishing that outcomes in Charity A and C were transformational, and that ‘a new perspective’ was the most pronounced transformational feature in all three charities.

*Section Three* is the most substantial section in this thesis as it presents the discussion and interpretation of the detailed, theory-generating inquiry. Because it is under-explored territory, this section builds to the final conclusion by presenting evidence to support its findings in each of the preceding chapters:

*Chapter 7* details how the focus of the DfS approach shifted from *service interaction* to *service systems*. It discusses the importance of trust in the integrity, ability and benevolence of the designer and the DfS approach, and how this trust allows the designer to operate at a systems level in the organisation.

*Chapter 8* describes how this embedded position in the organisation allows the designer to use the DfS approach to establish new individual and organisational perspectives. It suggests that both the designer and the approach are used to challenge the status quo in the charity, and that this enables the project stakeholders to recognise issues with their service provision, and the way in which those services are developed. The chapter concludes by suggesting that this role could be described as a 'critical friend'; being both an ally to the organisation to support them to think differently, as well as a provocateur to enable them to see problems with the status quo. It also offers a model of the steps required to affect this role in a VCS context. *Chapter 9* then discusses the factors that prevent design having an impact on a *systems* and *community level*, examining those that inhibit the *initial use* of the approach in this way.

Finally, *chapter 10* presents the conclusions that can be derived from this study, and suggests how these findings should shape the Design and VCS communities. It also describes the limitations of this study, alongside the research that still needs to be conducted.

## **Chapter 2**

### **Literature review**

#### **Introduction**

The first chapter of this thesis has outlined the intention of this research to explore the value of an initial application of the DfS approach in a VCS organisation. To generate new, valuable knowledge for Design, VCS and Academic audiences, this chapter will interrogate what is currently understood about the two main aspects of that aim; the way VCS organisations develop services; and the use of Design to develop services in social contexts. This chapter will outline the broad themes apparent in discourse in both areas, with the analysis of more specific areas of literature, in particular transformation and design, being presented in Section Three: Discussion and Interpretation.

Literature related to the VCS's historic and present role in service delivery is discussed, outlining the changing context for VCS organisations and the challenges they face today. The chapter will then present the main models that are used to support VCS organisations to meet the challenges posed by the current financial crisis and public service reform.

The second half of this chapter will chart the change in how Design has been used and thought about in recent decades, including the expansion of Design practice to consider people, places and services. What is understood about the nature of service will also be discussed, including the current theory that suggests that services should be designed as a platform for action, rather than an end product.

Finally, this chapter will outline the current gaps in the literature that this research aims to address.

## **The role of VCS in public service delivery**

As was presented in the previous chapter (p10), the first objective of this study is:

1. To identify and review the range of current approaches used by VCS organisations to evaluate and update their current service delivery practices and organisational policy.

To meet this objective, literature has been reviewed to first understand the role that the sector plays in delivering public services, and how this has changed over time.

## **The changing VCS-State relationship**

The VCS in the UK as it exists today can be traced back to the 19<sup>th</sup> Century when many organisations, mainly faith-based charities, were the core providers of services with little or no support from the state (Smith, 1995). In the early 1900s, the rise of the Welfare State meant that VCS adopted a complementary role to the Government, providing services where statutory provision was absent or under developed (Kendall and Knapp, 1996). Following the formation of the NHS in 1948, the sector took on a supplementary role in public service delivery, providing additional or more specialist support, and advocacy and campaigning charities also become more prevalent during the late 20<sup>th</sup> Century (Kendall and Knapp, 1996).

In more recent decades, VCS organisations have played an increasingly significant role in the provision of public services across much of Europe (Pestoff, Osborne and Brandsen, 2006). In the 1990s, there was a significant shift in the UK's VCS landscape, from grant aid supporting charities to them being



contracted to do work on behalf of statutory organisations (Macmillan, 2010, p. 5). As a result, the VCS moved from supplementing state agencies, to being an essential partner in the provision of public services. However, this new model has again altered the relationship between the state and the VCS, creating roles of ‘purchaser’ and ‘provider’, creating a contract culture (Macmillan, 2010, p. 6).

Following the global financial crisis of 2008, The Coalition Government signaled its intention to radically reform public services (HM Government, 2010). Their drive to reduce public spending, decrease inefficiencies, decentralise provision and enable user choice has had far-reaching impact on public services related to: families and children; jobs and welfare; the justice system; and public health (HM Government, 2010), and thus has had a significant impact on VCS organisations offering such services.

A major part of this reform has been to try and increase the diversity and competitiveness of providers, in order to build capacity, foster innovation and improve user responsiveness. The result of this diversification drive can be seen particularly in social care, with 68.7% offered by private companies, versus 22.3% of services now delivered by VCS organisations and only 7.4% being delivered by statutory bodies (Miller, 2013). Alongside this change is the new ‘Payments by Results’ system, which dictates payments based on outcomes and activity, resulting in a very competitive landscape for VCS organisations wishing to act as service providers (Crowe, Gash and Kippin, 2014).

Although driven by the difficult fiscal climate, the foundations for these reforms can be found in the personalisation agenda, launched in the UK Government’s *Putting People First* policy in 2007, which aims to enable individuals to live independently and have complete choice and control in their lives (Department of Health, 2007a). This agenda was considered a complete revision of the existing adult social care model (Department of Health, 2007a), which has been continued by the recent public sector reform (HM Government, 2010). As well as increasing the intensity of the contract culture, the reform has also impacted on

the relationship an organisation has with its service user; there is now a considerable emphasis to create services that can be tailored to an individual's needs, placing more emphasis on 'relational' rather than 'transactional' approaches to delivery (Needham and Carr, 2009, p. 3). The sector is therefore faced with the challenge of meeting these altered expectations of the services they deliver, how they are offered, as well as how they are funded.

The move to contractual relationships with the state has always been a divisive issue. Whilst some see it as an opportunity for VCS organisations to shape services and improve user outcomes (Hurd, 2010), some feel the managerial and accountability commitments are too intensive for small VCS organisations, thus eliminating much of the sector from such opportunities (Cairns, Harris and Young, 2005). Whilst much research and investment has been made to improve knowledge of commissioning across the sector (Office of the Third Sector, 2006; Audit Commission, 2007), research has indicated that the tendering processes may act as barriers to many VCS organisations wishing to deliver public services (Department of Health, 2007b). There is also a further suggestion that the recent preoccupation in VCS organisations on public sector contracts has been to the detriment of many charitable missions (Macmillan, 2010, p. 23).

However, with December 2013's *Economic and fiscal outlook* suggesting that by 2018-19, government consumption of goods and services as a share of GDP will reach its lowest level on record (Office for Budget Responsibility, 2013), it is likely that there will be more public service reforms to come. The new purchaser-provider relationship is therefore one that is likely to remain. Coupled with the customer-provider relationship dictated by the personalisation agenda, VCS organisations will need to become even more competitive in the future in order to continue to be a key component in public service delivery (Crowe, Gash and Kippin, 2014).

## The impact of the financial crisis on VCS organisations

The financial crisis has had far-reaching impacts on the voluntary sector, not least of which because of the resulting public sector reform. By 2010, 59% of the sector had been affected by the financial crisis:

“The sector is in the middle of a major re-shaping and that this is really testing the morale, ambition, energy and competence of trustees and senior managers.”

(Oakley Smith, Bradshaw and Lewis, 2012, p. 3)

The NCVO UK Civil Society Almanac 2014 (Kane et al., 2014) describes the VCS's different sources and types of income in 2011/12 (£ millions), which is reproduced in Table 2 below:

*Table 2: A table that shows the different types and sources of income in the UK's VCS in 2011/12 (in £ millions) (Kane et al., 2014)*

	<b>Voluntary</b>	<b>Earned</b>		<b>Total</b>
	Donations and gifts	Fundraising trading	Charitable trading	
<b>Individuals</b>	8,908.7 (+1.1%)	3,490.4 (+6.7%)	5,024.8 (+4.3%)	17,423.8 (+3.1%)
<b>Statutory sources</b>	2,560.3 (-14.5%)	70.3 (-9.6%)	11,026.1 (-7.4%)	13,656.7 (-8.8%)
<b>Voluntary Sector (grant funding)</b>	2,871.3 (+0.1%)	81.7 (+6.5%)	686.0 (+0.1%)	3,639.0 (+0.2%)
<b>Private sector</b>	933.0 (-1.9%)	393.1 (-1.2%)	496.3 (+0.7%)	1822.4 (+0.7%)
<b>Subtotal</b>	15,273.2 (1.9%)	4,035.4 (+5.5%)	17,233.2 (-3.7%)	<b>39,249.1</b> <b>(-1.7%)</b>

The bearing on income from statutory sources is clear, with an 8.8% reduction in funding since 2010- part of a £20 billion spending cut being implemented to address the UK's budget deficit (Kane et al., 2014). Whilst grant funding has remained static, it represented less than a third of the income from the public sector, and as such, has been unable to plug the gap left by public expenditure restrictions. Although at £39.2bn, the VCS's total income is higher in cash terms than ever before, in real terms it represented a loss of £700m; lower in 2011/12 than in every year since 2006/7 (Kane et al., 2014).

As well as affecting public sector contracts, the high rate of unemployment has impacted on the amount of individual donations; charitable giving fell 13% following the financial crash, only recovering in recent years (Clarke et al., 2012). Similarly, the most recent research conducted into the impact of the recession on the sector shows that the rate of volunteering also decreased, with only 39% of people volunteering in 2010/11, down 4% in comparison to 2007/08 (Clarke et al., 2012).

The recent volatile fiscal climate has also had a considerable impact on VCS organisations' capacity, with a decrease of 70,000 staff across the sector (Clarke et al., 2012). Despite this, charities are also trying to respond to a sizeable increase in service demand; 67% of VCS organisations surveyed reported an increase during 2012 and 72% expect a higher demand for services in 2013 (Oakley Smith, Bradshaw and Lewis, 2012). As a result, the sector is trying to meet a rapidly rising demand for better, more personalised services with no resources to meet demand. It is feared that these organisational pressures will drive agencies to cost-cut, rather than try to transform their service offering and its delivery mechanisms.

It is difficult to find data about the number of charities that have closed over the last few years because of the way that their existence is regulated (Clarke et al., 2012). However, a survey of 252 voluntary organisations in 2012 showed that 17% said it was likely that their charity may face closure in the next 12 months

and over a quarter had cut front-line services in the past 12 months (Charities Aid Foundation, 2012).

Whilst the UK economy as a whole has seen growth in recent years, it is estimated that the sector's income will be £1.7bn (12%) lower in 2017/18 than it was before the reform, predicting a continuation of the crisis for the sector (Clarke et al., 2012).

### **The value of VCS organisations as public service providers**

Despite the difficult operating climate, VCS organisations are still considered a crucial constituent in public service delivery and societal change. Just as this study began, the Coalition Government placed the VCS at the heart of social care reform:

“The innovation and enthusiasm of civil society is essential in tackling the social, economic and political challenges that the UK faces today... [We will] support the creation and expansion of mutual, co-operatives, charities and social enterprises, and enable these groups to have a much greater involvement in the running of public services.”

(HM Government, 2010, p. 29)

Numerous studies have aimed to establish the benefits of involving the VCS in service delivery (HM Treasury, 2005; Pestoff, Osborne and Brandsen, 2006; HM Treasury and Cabinet Office, 2007; Macmillan, 2010; Crowe, Gash and Kippin, 2014). HM Treasury's (2005) review; *Exploring the role of the VCS in public service delivery and reform*, established an analytical framework for the potential benefits of VCS public service delivery. These benefits included: a strong focus on the needs of service users; knowledge and expertise to meet complex personal needs and tackle difficult social issues; an ability to be flexible; offer joined-up service delivery; and with the experience to innovate (HM Treasury, 2005).

The foundation of many of these benefits is the close relationship that numerous VCS organisations enjoy with their customers (HM Treasury and Cabinet Office,

2007; Corrigan, 2010). Corrigan (2010) surmises that VCS organisations hold the trust of much of the population due to the open nature of their relationships with their customers; supporting them as a service user, whilst simultaneously empowering them to become more active, be it in their own wellbeing, or in their community. This close and enabling relationship means that the VCS community are considered to have “a wealth of intelligence on [the] needs and experiences” of their service users (Holmström, 2011, p. 19), which makes them ideal brokers of the real needs in a locality (Osborne and McLaughlin, 2004). As a result of this, and the duality of the organisation-customer relationship, the VCS community is widely recognised as a catalyst for change: in innovation; in designing services; and as campaigners for change, on behalf of the vulnerable in society (HM Treasury and Cabinet Office, 2007, p. 12).

Despite the appetite to see the sector as a leader in social innovation, there is little evidence that corroborates the perception that the VCS can deliver services in a distinctive way that improves outcomes for service users (Hopkins, 2010; Miller, 2013). The Public Administration Select Committee reported in 2008 that:

“The central claim made by the Government, and by advocates of a greater role for the sector in service delivery, is that third sector organisations can deliver services in distinctive ways which will improve outcomes for service users. We were unable to corroborate that claim. Too much of the discussion is still hypothetical or anecdotal.”

(House of Commons Public Administration Select Committee, 2008, p. 3)

Recent studies that have attempted to examine the distinctiveness of the sector’s service provision have been unable to draw firm conclusions (Hopkins, 2007; Macmillan, 2010; Miller, 2013). Research conducted in users’ experience of public services offered by different providers found that VCS organisations offering employment services were more highly valued than those offered by the private sector (Hopkins, 2007, p. 79). Conversely, in social housing and domiciliary care, the services were not considered to be particularly distinctive from other market offerings (Hopkins, 2007, p. 79). Macmillan (2010) similarly

concluded in his systematic review of 48 publications that there was no conclusive evidence available to suggest a uniqueness in the services offered by the VCS.

Although there is a clear absence of empirical evidence that charitable organisations achieve better user outcomes, there remains a wider trend in recent policies that suggests that the VCS has a role to play in *transforming* the delivery and design of public services (Varney, 2006, p. 5; HM Treasury and Cabinet Office, 2007, p. 5). It has been suggested that drawing on the knowledge and expertise held by the sector can improve the design, development and delivery of public services (HM Treasury and Cabinet Office, 2007, p. 12). Likewise, UK Government surveys of the activity and outcomes in the VCS have also suggested that the community is well positioned to develop and promote enterprising solutions to social and environmental challenges (HM Treasury and Cabinet Office, 2007, p. 5). Corrigan (2010) also purported that the VCS in England should be the site of disruptive innovation to improve public services during this time of change.

The Minister for Civil Society from 2010 to 2014, Nick Hurd (2010, p. 2), suggested that aspects of the recent reform, like the move to GP commissioning consortia, would provide “an even greater opportunity for the VCS to be involved in the design and delivery of public services and in stimulating social action”. However recent research conducted by Collaborate<sup>6</sup> and the Institute for Government<sup>7</sup> found that contractual relationships restricted innovation, rather than encouraged it (Crowe, Gash and Kippin, 2014, p. 8). During this time of great change, voluntary organisations are perhaps “better at believing they are innovative than being innovative” (Hopkins, 2010).

---

<sup>6</sup> Collaborate is an independent CIC focusing on the thinking, culture and practice of cross-sector collaboration in public services. They encourage creative thinking, policy development, and a ‘shared space’ for insight, debate and problem-solving.

<sup>7</sup> The Institute for Government is an independent charity with cross-party and Whitehall governance working to increase government effectiveness. They provide evidence-based advice for all political parties that draws on best practice from around the world.

## **Approaches to improvement or transformation in the VCS**

The public sector reform has placed demands on VCS organisations that have implications not only on the service offer, but also on the structures and cultures of the organisations. Despite this, there is no specific model suggested to enable VCS organisations to enact these changes, be it on a service level or at an organisational level. Instead, publications advocate general approaches such as; form new partnerships, innovate, and be more business-like.

Although not specifically advocated, there are several approaches to change that have been used in VCS organisations that are outlined below:

### **Co-production**

The main approach advocated in the discussion of transformations of public services is *co-production*. The term was coined originally in USA in the 1970s by Ostrom and Baugh in 1973 when studying the effectiveness of police services governed without community engagement (Brandsen and Pestoff, 2006, p. 495; Boyle and Harris, 2009, p. 13). It was found that there was no improvement in the quality of service, its timeliness or the cost of delivery when offered by a larger agency (Ostrom and Baugh, 1973). Furthermore, they discovered that to provide a quality service, the police needed the community as much as the community needed the police (Ostrom and Baugh, 1973). To communicate this relationship, the phrase co-production was created; “the process through which inputs used to produce a good or service are contributed by individuals who are not ‘in’ the same organisation” (Parks et al., 1981).

Osborne and McLaughlin (2004) argue that co-production in relation to the VCS can be considered in three different ways: co-governance, co-production and co-management. *Co-governance* refers to a relationship where the VCS is involved in the planning and delivery of public services. If VCS organisations produce and



deliver services in collaboration with the state, this is termed *co-management*. Finally, in the restricted use of the term, *co-production* refers to an arrangement where citizens produce their own services at least in part (Osborne and McLaughlin, 2004). Although there have been drives to enact each of these relationships in the VCS, it is the latter of these concepts, *co-production with customers*, that is most discussed in relation to enacting the transformation agenda; real change will only be achieved through the participation of users and carers at every stage (Department of Health, 2007a).

There are seemingly multiple benefits to the co-production of services, and similarly, there have been many reported successes of the approach in all sectors (Bovaird, 2007; Boyle and Harris, 2009; Needham and Carr, 2009; Experts Patient Programme, 2010). Much of the drive around the approach stems from the fact that it is considered a way of delivering more for less (Boyle and Harris, 2009; Needham and Carr, 2009). It does this by activating untapped human resource, but also by encouraging better use of resources (Parks et al., 1981; Löffler, 2009). For example, the Expert Patients scheme connected patients with long-term health conditions to provide support to one another, resulting in an average saving to the NHS of £1800 per patient (Experts Patient Programme, 2010). It also provides a permanent reallocation of power and control to the service user, which both increases the quality of outcomes and improves a service's sustainability (Osborne and McLaughlin, 2004; Varney, 2006; HM Treasury and Cabinet Office, 2007).

Although co-production is increasingly referred to in relation to public services and public policy worldwide, there has been no coherent approach to bring together evidence of the potential, and limitations, of co-produced public services (Bovaird, 2007). Similarly, there is limited research into how to effectively utilise co-production processes (Boyle and Harris, 2009). As such, research suggests that co-production has been interpreted in numerous ways, including the tokenistic participation of people, and getting feedback on a service (Needham and Carr, 2009). Similarly, a New Economics Foundation report

expressed doubt about some mechanisms that are described as ‘co-produced’; they often provide service users with choice, rather than encourage them to be actively involved in producing or delivering their own solutions (Stephens, Ryan-Collins and Boyle, 2008). Whilst co-production encourages VCS organisations to have more collaborative relationships with their service commissioners and service users, it is an approach that is proving difficult for them to enact (Boyle and Harris, 2009; Needham and Carr, 2009).

## **Planned change models**

Although co-production can result in organisational learning, it is more commonly talked about in terms of the transformation of services. Models that might be used to support *organisational* change in VCS organisation have been helpfully categorised by Mintzberg *et al* (1998, pp. 189–190) into those that facilitate *planned change* and those that enable *emergent change*.

One of the most prolific planned change models used across all sectors is Lewin’s (1947) *3-step change model*, which involves the steps ‘unfreezing’ (preparing to change), ‘moving’ (shifting to the desired state), and ‘refreezing’ (embedding the change into organisational culture). Although these stages can be found in most subsequent change models (Hendry, 1996; Schein, 1996; Weick and Quinn, 1999, p. 366; Elrod and Tippet, 2002, p. 273; Burnes, 2004a, p. 996), it is suggested that this management-controlled view of change does not work with the dynamic governance of VCS organisations (Kellock Hay et al., 2001, p. 242). Similarly, *action research* (Lewin, 1946) is a commonly used practice-based approach to planned change, but the three stakeholders in the process, the organisation, the subject, and the change agent, are often not distinct enough in VCS organisations where a volunteer might be both subject and part of the organisation (DiMaggio and Powell, 1983).

The value-focus of an *organisational development (OD)* approach to change marries with the values of the sector, and could be argued to be a more

appropriate process to use in this context. However, OD involves traditional consultation with stakeholders, which is often too intensive for organisations (Harris, 2001). It is also suggested that in the public sector, this approach is usually hampered by the multitude of stakeholders and their conflicting needs and agendas (McConkie, 1993), which could also be prevalent in the VCS. Furthermore, its focus on behavior change can also be seen to neglect strategy, external stakeholders and context, all of which are crucial factors in the VCS.

## **Emergent change models**

The emergent approach to change emphasises that change is complex and dynamic; models are open-ended and adapt to changing circumstances, rather than a linear series of events (Dawson, 1994; Mintzberg, Ahlstrand and Lampel, 1998; Burnes, 2004b; Todnem, 2005). In this guise, change is also seen as a process for organisational learning (Todnem, 2005, p. 375).

It is a criticism of many planned change models that they do not factor in context, which is particularly important to VCS organisations, whose operating climate is often dictated by the public sector (Martin, Beaumont and Staines, 1998; Buchanan, Claydon and Doyle, 1999; Kellock Hay et al., 2001, p. 243). In 1995, Bryson developed the first VCS-specific model of change, which considered contextual factors. His ten-step strategy change cycle (detailed below) emphasised the importance of a collective approach to change, recognising the influential roles that trustees, staff and volunteers can play in a VCS organisation.

- 1 – Initiate and agree upon a strategic planning process
  - 2 – Identify organisational mandates
  - 3 – Clarify organisational mission and values
  - 4 – Assess the organisation's external and internal environment
  - 5 – Formulate the strategic issues facing the organisation
  - 6 – Review and adopt the strategic plan
  - 8 – Establish an effective organisational plan
  - 9 – Develop an effective implementation process
  - 10 – Reassess strategies and the strategic planning process
- (Bryson, 1995)

However, his model does not detail actual implementation, which is a key issue for the VCS (Kellock Hay et al., 2001, p. 244). Similarly, Dawson's (1994) process model integrates the temporal and political dimensions of change to account for the complex context that VCS organisations often operate in. However, its abstract nature makes it difficult to enact in short-term change programmes (Burnes, 2004b).

Many approaches to change focus on individual departments or teams, but to build the enduring capacity demanded by the service reforms (Osborne and McLaughlin, 2004; Cairns, Harris and Young, 2005; HM Treasury and Cabinet Office, 2007; Boyle and Harris, 2009), Kaplan (2000) argues that it is necessary to consider the organisation as a whole, and not just the tangible aspects. White (2000, p. 169) advocates a *whole systems approach* to change in the public sector. He suggests that managing change in such a complex environment involves changing the traditional change process to one that is "iterative and based on experimentation and learning" (White, 2000, p. 166). A whole systems approach acts as a combination of planned and emergent change as it allows for deliberate acts of change, as well as remaining flexible to respond to problems and opportunities (Senge, 1990). It dictates that all those affected by the change should contribute and control the change throughout (White, 2000). Although the participative nature draws on VCS organisations' strength as user-focused (Corrigan, 2010), including everyone in the process could be too-intense an undertaking for many VCS organisations.

## **Barriers to change in VCS organisations**

Whilst many proponents of emergent change have argued the irrelevance of planned change, they have failed to unite around a new process for change (Bamford and Forrester, 2003; Todnem, 2005). In the absence of a definitive approach, it is appropriate to understand the barriers to change that currently affect the existing models of change.

Like in any organisation, there can be barriers to such widespread change. A review of change models by Kellock Hay *et al.*, (2001, p. 253) suggested that there are sector-specific barriers to change that can impede transformation in a VCS organisation, which are summarised in Table 3 below:

*Table 3: A table showing Kellock Hay et al.'s (2001) VCS-specific influences on change*

Unfreezing	Moving	Refreezing
<ul style="list-style-type: none"> <li>- Lack of market imperative as trigger for change</li> <li>- Stakeholder commitment to values can lead to resistance to change</li> <li>- Structure of organisation prevents imposed change</li> <li>- Pressure of consultation on time-limited volunteers</li> <li>- “Coercive isomorphism” not masters of own fate</li> <li>- Communication mechanisms informal</li> </ul>	<ul style="list-style-type: none"> <li>- Chronic resource scarcity- no spare capacity to implement change</li> <li>- Lack of training in management and financial skills to support transition</li> <li>- Diverse stakeholder perspectives – no clear picture of change objective</li> <li>- No separation of roles for key change actors</li> <li>- Lack of role clarity</li> <li>- Pace of change dictated by others</li> </ul>	<ul style="list-style-type: none"> <li>- Increasing demands on volunteers</li> <li>- Over-stretched strategic capability</li> <li>- Reliance on key community actors – structure is different but people are the same</li> <li>- Loss of volunteer-led culture</li> <li>- Nature of sector funding- no resources for infrastructure</li> </ul>

Although published in 2001, the influences on change, which have been related to Lewin’s (1947) three steps, are largely still relevant to today’s VCS. However, as this chapter has already described, there is now a pronounced market imperative driving the ‘unfreezing’ stage.

Stakeholders' personal commitment to the charity's values remains a key barrier to change in today's sector (Tassie, Zohar and Murray, 1996; Johnson, Scholes and Whittington, 2008). Likewise, the democratic, moral and self-reflective structures of VCS organisations can also impede new models of working (Robinson, 1994). Similarly, it could be argued that relationships with the state, or indeed other voluntary organisations, could limit an organisation's ability to examine and pursue all strategic alternatives (Kellock Hay et al., 2001, p. 242). These relationships can also lead to confusion over who is leading the change, and these diverse stakeholder perspectives can equally make the process difficult to manage (Lewis, 1994).

Just as the resource restrictions experienced by the VCS currently are a driver for change, they can also be a barrier to change in VCS organisations, as many lack the capacity and resource to invest in the change process or the embedding of new ways of working (Tassie, Zohar and Murray, 1996). The delivery agents for change, whether it is planned or emergent, are often external to the organisation. Such agents could provide specialised information, help to collect and analyse data, examine the cause of problems, or help to facilitate groups to examine issues and identify solutions (Cairns, Harris and Young, 2005). However, drawing on such outside support requires resources that are not always readily available in the sector, particularly at the present time.

## **Summary of the role of VCS in public service delivery**

In consideration of the issues above, it is evident that there are two external factors greatly affecting the VCS in the UK; the new personalised approach to public service provision; and the current financial crisis. Both of these drivers have made it imperative for the sector to find new ways of working.

As organisational change models are often incompatible with the specific pressures placed on VCS organisations (Kellock Hay et al., 2001, p. 252), new approaches are needed if the sector is to enact internal change at a rate that

matches the scale of external change. These approaches should empower the customer (Boyle, Slay and Stephens, 2010), be iterative (White, 2000), responsive (Dawson, 1994; Burnes, 2004b), and bring different stakeholders together around a collective vision for change (Kellock Hay et al., 2001, p. 251).

Design is one approach that is described as possessing these features. It is depicted as both iterative and responsive (Design Council, 2005; Sanders and Stappers, 2008). It is also suggested that design processes can help to unite stakeholders around a common vision (Manzini, 2009; Han, 2010), and empower them to take ownership of their own solutions (Thackara, 2005; Sangiorgi, 2011). With no current prescribed model to address the rising demand for services with reduced capacity, it is of significant value to understand the extent to which design could help the VCS community to “deliver more and better public services” (HM Treasury and Cabinet Office, 2007, p. 49)

This review will now examine theory related to design and service as platforms for change. It will draw on several bodies of literature, including Design Thinking, Organisational Change, Transformational Design, Service Design and Design Management. Also discussed is the broad range of alternative approaches, including, Service Marketing, Interaction Design, Service Management and Service-Dominant Logic.

## **Interpretations of Design**

There is much contestation around the description of design, often due to the differing opinions on the foundations of the practice being in science or in arts (Alexander, 1964; Simon, 1969; Rittel and Webber, 1973; Stolterman, 2008).

One of the earliest literary contributions to this argument was Simon’s seminal text, *The Sciences of the Artificial*. In it, Simon (1969) commented on the limitations of a scientific approach used in a design context, but he presented the opportunity for both disciplines to learn from each other in order for Design to

consider itself as a scientific discipline. Conversely, Buchanan (1992) described Design as a 'liberal art', repositioning it in-line with Dewey's (1929, pp. 290–291) definition of an inquiry. As opposed to seeing design as a problem-solving activity (Simon, 1969), many contest that design should be viewed as indeterminate (Schön, 1983; Buchanan, 1992) as there can be multiple solutions to 'wicked problems' (Rittel and Webber, 1973, p. 160; Buchanan, 1992, p. 16). Recent studies have also shown that scientific and design complexity differ in ways that makes the principles of scientific methods and approaches unsuitable for the rich intricacies of modern design issues (Stolterman, 2008).

The open-ended nature of design as an inquiry lends itself to the consideration of problems in a social context, which are by their very nature, perpetually changing; therefore rendering them 'unsolvable' (Rittel and Webber, 1973, p. 160; Schön, 1983; Buchanan, 1992, p. 16). Social issues are considered to be dynamic, changeable, and constructed by people, as much as they affect people. Contemporary Design practice therefore suggests that Design should move from designing *for* people, to designing *with* people (Sanders and Stappers, 2008, p. 7; Brown, 2009; Blyth and Kimbell, 2011), and actively draw on the expertise and opinions of all stakeholders in the design process.

Whilst some researchers argue that users should be involved in the construction of understanding around a problem (Buchanan, 1992), others believe that the tools and skills from the Design profession should be placed into the hands of these stakeholders, to help to co-produce the best services (Burns et al., 2006; Brown, 2009). This shift in modern design theory is based on the premise that everyone has the potential to be a designer (Simon, 1969), they merely need to be given the tools and support in order to think in a 'designerly way' (Thackara, 2005; Sanders and Stappers, 2008; Brown, 2009)



## Rise in ‘Design Thinking’

One of the main design approaches that supports the sentiment that anyone can be a designer is ‘Design Thinking’. A term first coined in the 1980s, Design Thinking was created to describe and explain a unique type of knowledge, and a unique way of gaining and applying that knowledge, that some believe is shared by Design professionals (Lawson, 1980; Rowe, 1987). The phrase started to gain currency outside of the Design field with the publication of an article in *Harvard Business Review* by Tim Brown of IDEO (2008), followed by three books published the following year (Brown, 2009; Lockwood, 2009; Martin, 2009). Each publication had a varying viewpoint on the term, but commonly stated that Design Thinking was about thinking through the perspective of design, suggesting that non-designers should adopt a ‘designerly’ mind-set to view situations in a different way.

In an attempt to define the term and extrapolate the rise in its use, researchers have attempted to summarise the origins of the term (Kimbell, 2011b; Johansson–Sköldberg, Woodilla and Çetinkaya, 2013). Johansson-Sköldberg *et al.* (2013) compare what is written about *designerly thinking*, professional Design practice, and *design thinking*, the application of design practice in other contexts by other disciplines. Kimbell’s (2011b, p. 285) review of the origins of Design Thinking identifies three different interpretations of the term across literature; “design thinking as a cognitive style, as a general theory of design, and as a resource for organizations”. Her summary of the origins of these meanings is shown in Table 4:

Table 4: A table showing Kimbell's (2011b, p. 297) different ways of describing design thinking

	<i>Design thinking as a cognitive style</i>	<i>Design thinking as a general theory of design</i>	<i>Design thinking as an organizational resource</i>
<b>Key texts</b>	Cross 1982; Schön 1983; Rowe [1987] 1998; Lawson 1997; Cross 2006; Dorst 2006	Buchanan 1992	Dunne and Martin 2006; Bauer and Eagan 2008; Brown 2009; Martin 2009
<b>Focus</b>	Individual designer, especially experts	Design as a field or discipline	Business and other organizations in need of innovation
<b>Design's purpose</b>	Problem Solving	Taming wicked problems	Innovation
<b>Key concepts</b>	Design ability as a form of intelligence; reflection-in-action; abductive thinking	Design has no special subject matter of its own	Visualization, prototyping, empathy, integrative thinking, abductive thinking
<b>Nature of design problems</b>	Design problems are ill-structured, problem and solutions co-evolve	Design problems are wicked problems	Organizational problems are design problems
<b>Sites of design expertise and activity</b>	Traditional design disciplines	Four orders of design	Any context from healthcare to access to clean water (Brown and Wyatt 2010)

The main proponents of *design thinking as a cognitive style* suggest that viewing an issue from a design perspective has been said to bridge the gap between

deductive and inductive thinking; using abductive reasoning to *consider what could be* (Martin, 2009). Design Thinking and its abductive reasoning has therefore been termed the 'third way' (Brown, 2009, p. 4); an alternative to a purely subjective, intuitive way of thinking, and a rational, analytical approach.

Abductive thinking is also prominent in the description of *design thinking as an organisational resource*, where 'imagining the new' helps organisations to innovate in a multitude of contexts (Brown and Wyatt, 2010). It is suggested that the design process can help balance tensions between exploration and exploitation (Martin, 2009) or be used to inspire teams to innovate in what is desirable, feasible and viable (Brown, 2009). It is this account of Design Thinking that has gained most prominence in business and management arenas, although Johansson-Sköldberg *et al.*, (2013, p. 129) suggest that there remains confusion over whether it is a theory in management, a way to approach an organisational problem or a necessary skill for organisational leaders.

*Design thinking as a general theory of design* is predominantly based on Buchanan's (1992, p. 9) attempts to define the roles of design through his four orders schemata: symbols, things, actions and thought. His attempts to articulate the field of design, including linking the four orders of design to specific design practices, have suggested that this "liberal art" (Buchanan, 1992) can be applied to any human problem. Like *design thinking as an organisational resource*, this definition of the term suggests that designers are not limited to working on specific issues.

The value shared by all of these definitions is the way in which designers' frame problems and opportunities from a human-centered perspective (Krippendorff, 2006; Brown, 2009; Kimbell, 2011b). In actively looking for new opportunities, challenging accepted explanations and inferring new possibilities, thinking as a designer can help to visualise new ways of addressing well-established problems (Buchanan, 1992; Thackara, 2005; Brown, 2009; Martin, 2009).

The recent infamy of Design Thinking and the intensity of its use in recent years has called the relevance of the term into question (Johansson and Woodilla, 2010; Kimbell, 2011b; Nussbaum, 2011). Despite being one of the main promoters of the term in its infancy, Nussbaum (2011) has more recently stated that the promises implied by the concept are too high, and it has been misinterpreted by many as a linear process that could be learnt from a manual. He has instead proclaimed that Creative Intelligence (CQ) should be the focus of the Design community, improving people's ability "to frame problems in new ways and to make original solutions". Kimbell (2012) suggested that the issue with the term Design Thinking is that it does not reflect the dualism between thinking and knowing. It ignores the diversity in designers' practices and the nuances of the contexts in which they operate, and that the emphasis is also on the designer as 'expert' in the activity. She suggested that we should talk instead about 'design-in-practice' and 'designs-as-practice' which positions design as:

"...A situated, contingent set of practices carried out by professional designers and those who engage with designs, which recognizes the materiality of designed things and the material and discursive practices through which they come to matter."

(Kimbell, 2012, p. 129)

In this definition, the designer is not the centre of the process or application of the 'thinking', but instead that it is a context-based activity involving a multitude of actors. The outcome is also not a 'solution' but something which continues to be developed and defined through each stage of creation and use (Kimbell, 2012, p. 135).

Whilst the hype, and indeed the definition of Design Thinking remains a contested issue, it is clear that the movement has successfully moved design practice into new arenas of work (Nussbaum, 2011), most notably tackling social issues within a service context to create systems and services to help people and society, as opposed to selling them for commercial gains (Thackara, 2005; Blyth and Kimbell, 2011).

## Service and Design

The understanding and recognition of the relevance of a designer's skills to different contexts has coincided with a development of a profession of Service Designers (Kimbell, 2009, 2010, 2011a). As early as the 1980s it was suggested that a service could be designed intentionally (Shostack, 1982), however our understanding of what constitutes a service and how they can be designed has changed profoundly since then.

### The changing definition of service

A common theme in research into service from both service marketing and service management literature has been the desire to find a distinguishable definition from goods. Initial surveys into the characteristics of services found intangibility, heterogeneity, inseparability, and perishability to be common features (Zeithaml, Parasuraman and Berry, 1985). These features came to be known as the *IHIP model*, and although widely used for a number of years, it was later found that these traits are also applicable to some goods (Lovelock and Gummesson, 2004; Vargo and Lusch, 2004).

Equally, it was felt that the IHIP model did not consider the nature of services, a topic that was considered further in later research. Vargo and Lusch (2004, 2008) drew on several different perspectives to create *Service-Dominant Logic*, which actively considered the experience and knowledge-intensive nature of services. They made the distinction that service in the singular is a fundamental activity of economic exchange along with goods, whereas services in the plural, are an economic category in contrast to goods (Kimbell, 2011a).

The foundational premises of Service-Dominant logic presented service as dynamic, within which value is co-created by actors, as opposed to a goods dominant logic, where the value is destroyed when consumed (Vargo and Akaka,

2009). The user therefore is a co-creator of the value of a service, determining the value of the process at the moment of use: “value-in-use” (Vargo and Lusch, 2008; Junginger and Sangiorgi, 2009; Wetter Edman, 2011).

Our understanding of service has thus shifted from service being constructed around products, to knowledge being the core offer. Furthermore, that the knowledge is co-created by the user, and not owned or produced by the company (Vargo and Lusch, 2004, 2008). A service can therefore be thought of as both social and material, as the tangible goods create ‘value-in-use’, whilst the interaction between service and user remained intangible (Kimbell, 2011a, p. 15).

### **The foundations of Service Design practice**

Much like the definition of service itself, the area of Service Design is one that has been widely debated across service management and design discourse.

Again, there is contention over the foundations of the discipline, some believing it originates in Interaction Design, and some believing it draws from the Industrial Design field. The dispute around its foundations stems from the fact that much of the early academic work was written in Italian and German, meaning that many summaries of the development of service design provide only a limited view (Wetter Edman, 2011, p. 59). Wetter Edman’s (2011, p. 59) recent comprehensive review of the foundations of the practice have suggested that the discipline “has grown out of a multitude of perspectives, both within and outside the designerly sphere, and is still growing.” Similarly, her review suggests that whilst the initial focus amongst German academics was on viewing service as products, the Italian academic community saw Service Design as an extension of Interaction Design (Wetter Edman, 2011, p. 60). Just as services are purported to be both social and material, Wetter Edman (2011) suggests that Service Design is now positioned as a combination of the two viewpoints; both service as products, and service as interactions.

As was mentioned previously, service and design have been linked as early as the 1980s (Shostack, 1982), but evidence of Service Design being offered as a distinct practice is only apparent two decades later with the formation of the British service design firm live|work in 2001 (Kimbell, 2009). Kimbell's (2009) book chapter '*The turn to service design*' describes two contextual changes that helped to support the emergence of service design: firstly, the development and growth of networked media technologies; and secondly, the previously mentioned increased interest in the role of design by management theory and practice. Both of these developments provided designers the opportunity to extend their practice to service contexts.

Practice-focused publications such as *Touchpoint* journals, *Design for Services* (Meroni and Sangiorgi, 2011) and *This is Service Design Thinking* (Stickdorn and Schneider, 2011) have provided useful insights into the development of the service design discipline. Moreover, this discourse points to a shift in the practice from focusing on service innovation for businesses, to encouraging social change in public contexts (Wetter Edman, 2011). Just as the application of Design Thinking has expanded, so too has the reach of Service Design. Sangiorgi (2011, p. 30) observed that service designers were being asked to consider not just single interactions, but systems of engagement: from one-to-one to many-to-many interactions; from sequential to open-ended interactions; from within to amongst organisations.

As the practice has grown, research has attempted to classify Service Design and establish its relationships with or distinctions from other design (Holmlid, 2007) and service management disciplines (Wetter Edman, 2011). Most Service Design research to-date has been dedicated to defining the field; articulating and proving why design could and should work on services (Sangiorgi, 2011; Wetter Edman, 2011). Due to the diverse foundations of service design, the description of the field has still varied. Firstly, it has been described as the *design of interactions*; Pacenti (1998), for example, defines Service Design as the design of

the area, ambit, and scene where the interactions between the service and the user take place. Secondly, many have described it as the *design of service experiences*; the creation of tangible and intangible touchpoints to plan and craft a user's journey (Kimbell, 2009). Thirdly, it has been defined as *applying design methods and principles to the development of service* (Holmlid and Evenson, 2008). Fourthly and finally, it has also been labeled an *indefinable discipline* because of its interdisciplinary nature (Stickdorn and Schneider, 2011).

Despite this lack of accord, what is increasingly clear is that viewing services as complex and relational entities that remain indeterminate suggests that they cannot be fully designed (Sangiorgi, 2004, 2011; Blomberg and Darrah, 2014). Blomberg and Darrah's keynote at *ServDes. 2014* called for service designers to recognise that the world is largely constructed and that "designing is achieved in fragments and managing unintended consequences at the limits of efficacy and power are critical" (Blomberg and Darrah, 2014, p. 130).

As a result, Kimbell (2011a, p. 49) proposes that the profession no longer consider themselves 'service designers', but instead talk about 'designing for service', as the term recognises that what is being designed is not an end result, but rather a platform for action with which diverse actors will engage over time.

## **The changing role of Service Design and the Service Designer**

The recent changes seen in both the reach of design and the understanding of service have also led to a focus on identifying the specific role that service designers should adopt with these new recipients.

Tan's (2012) thesis recently identified seven roles of a designer in designing for social good. Although not explicitly linked to Service Design practice, all of the cases had a service focus making the findings relevant to the discipline. She identified a distinct role in each of the Design Council's Dott 07 projects: designer as co-creator; designer as researcher; designer as facilitator; designer as



capability builder; designer as social entrepreneur; designer as provocateur; and designer as strategist (Tan, 2012). Whilst some see the traditional creation of artefacts, others see the designer act as a catalyst or leader of change.

In a subsequent co-authored book with Joyce Yee and Emma Jefferies (2013), Tan charts the change in design over recent years through 42 stories from across design practice and across the world. They cite the “shifting sands” of new international markets and the financial crises in the USA, UK and Europe as presenting new opportunities and applications for design practice that have changed the face of the discipline. The first of the transitions that they identify as occurring within design practice is “Expanding roles”; their cases demonstrate that the designer now frequently adopts the roles of facilitator, educator and entrepreneur to lead change, up-skill teams and connect disparate stakeholders (Yee, Jefferies and Tan, 2013, p. 233).

Both of these investigations have established that designers can adopt multiple roles in a project, often simultaneously (Tan, 2012; Yee, Jefferies and Tan, 2013). Furthermore, that the roles of most value tend to extend beyond the traditional definition of designer as “a person who plans the look or workings of something prior to it being made” (The Oxford English Dictionary, 2014).

## **Transformation and design**

Designers’ expanding roles has also led to a shift in the types of outcomes that result from using design to consider a service. Viewing service as a platform for action means that design activity can incite transformations on personal, organisational and societal levels (Burns et al., 2006; Manzini, 2011).

Many of the stories in Yee, Jefferies and Tan’s book (2013) (including FutureGov, Snook and User Studio) talked about their role in transforming existing conditions into preferred ones. The transformational potential of services stems from their entrenched and dispersed positions in social systems, thus having the

potential to impact individuals, families and communities by suggesting and encouraging new behaviours (Ostrom, 1996). However, it is only in contemporary literature that the transformative powers of Service Design have been formally recognised, with discourse exploring design's role in inciting change in organisations (Junginger, 2006; Bate and Robert, 2007; Junginger and Sangiorgi, 2009), communities (Thackara, 2007; Blyth and Kimbell, 2011), and policies (European Commission, 2009; Rudnick et al., 2010).

The terms design and transformation have often been linked; Simon's (1969, p. 55) definition of design as "the transformation of existing conditions into preferred ones" is a pertinent example. However, it was not until Burns *et al.*'s paper in 2006 that this area of design practice was proposed as a separate discipline; transformation design. They stated that the new challenges and contexts that designers work in and on called for a new approach distinctive from existing practice (Burns et al., 2006). Burns *et al.*'s (2006) paper was a 'call to action', outlining a market demand for designers who could work in this way, and an under-supply of practitioners currently available to meet these new challenges. Since then, a growing number of UK consultancies have described themselves as 'transformers', be it of people (Snook, 2014), public services (Innovation Unit, 2014), strategies (Uscreates, 2014), or organisations or communities (Taylor Haig, 2014). Wetter-Edman's (2011, p. 70) review of service design as described across various discourses identified transformation as one of two outcomes (the other being value creation) that can result from use of the approach.

A more detailed review of literature on transformation, service and design can be found in Chapter 6, pages 177 to 185.

### **Current service and transformation research**

At the turn of the decade, Pacenti and Sangiorgi (2010) identified transformation as one of three main research areas for the development of the Service Design

discipline. In her paper *Transformative Services and Transformation Design*, Sangiorgi (2011) also remarked that the relative youth of this area of practice means that there is little theory on how designers can affect change at an organisational or societal level.

Although still an underdeveloped area in Design research, the links between Service Design and Organisational Change<sup>8</sup> have been more extensively examined. In early commentary on the role of design in an organisation, the focus was on the product and the physical manifestation of design, and how this related to organisational activities, rather than organisational transformation (Wetter Edman, 2011, p. 68). Junginger's (2006) doctoral enquiry first interrogated the role of design for organisational change, suggesting a link between human-centred design and organisational learning. Similarly, Gloppen's (2011) study explored how Service Design can be of value at a strategic level for leaders in service organisations. Her research found that in order to produce holistic service propositions that were valued by the user, design needed to be used at a strategic level that would allow these innovations to "emphasize future direction" (Gloppen, 2011, p. 21). Indeed, it is argued that as service delivery is embedded within organisations, designers and the outcomes of a design intervention automatically have impacts on the organisation, and therefore service design and organisational change are intrinsically linked (Prendiville and Sangiorgi, 2014, p. 32).

This extending reach of Service Design has not been without its criticisms; many suggest that designers cannot work on social issues in isolation (Tonkinwise, 2010; Campbell, 2014; Junginger, 2014; Mulgan, 2014). Much of this critique is related to the absence of the specific skills required to address complex issues (Armstrong et al., 2014; Campbell, 2014; Junginger, 2014; Mulgan, 2014). Similarly, many suggest that designers neglect the organisational dimensions

---

<sup>8</sup> Organisational Change practice and theory considers the different types of change affecting organisations, including planned change, emergent change, continuous change and episodic change, and how these should be enacted and managed (Weick and Quinn, 1999)

that can impact on the successful application and use of design (Junginger and Sangiorgi, 2009; Mulgan, 2014; Yu and Sangiorgi, 2014). For example, Botero and Hyysalo (2013, p. 48) state that to ensure continuous co-design activity requires “infrastructural strategies for co-designing”, which is an area currently overlooked by designers.

A further criticism of the DfS approach is its frequent inability to scale innovations to address social problems on a broad scale (Drenttel, 2010; Morelli, 2014). Schulman (2010), of Design studio *In with for*, suggests that to truly affect social problems, there needs to be “the critical questioning of social policy alongside the creative freshness of design”. She contests that to achieve long-term social transformation, designers, and the systems they work in, must be equipped to grow, prototype and disseminate rigorous theories of change (Schulman, 2010).

Criticisms have also been levied at design research in this arena. A recent report funded by the AHRC, *Social Design Futures*, found that “design sector and academic research is fragmented” and that research to date has been focused on creating demand rather than building knowledge (Armstrong et al., 2014). The authors suggest that social design research should:

“use academic knowledge to shape social projects in which new policies, systems, ventures, practices and institutions are being designed with implications for wider social contexts.”

(Armstrong et al., 2014)

To encourage these stronger links between theory and practice, more research is needed into the nuances and values of design in these new contexts. This improved understanding would help to enhance and scale Service Design processes, and address the dilution and devaluation of the discipline (Sangiorgi, Prendiville and Ricketts, 2014).

## The value of using Service Design to develop public services

As designers have taken on these new roles with novel objectives, there has been a need to justify their presence outside of the traditional boundaries of the field. As such, the fourth transition in design practice identified by Yee, Jefferies and Tan (2013, p. 235) is that of “Externalising approaches and demonstrating value”.

Recent publications by the Design Council (2010) and The Design Commission (2013) have attempted to articulate and quantify the value of design in a public sector context. The Design Council’s Public Services by Design programme, which offered expert mentoring to service leaders and delivery teams to address challenges, concluded that there was a Social Return on Investment<sup>9</sup> (SROI) of £26 for every £1 invested in Design (Design Council, 2010, p. 5). Similarly, *Re-starting Britain 2: Design and Public Services* (Design Commission, 2013) included a case study where London Borough of Barking and Dagenham had saved £20,000 through the use of design. Although there has been a conscious effort to attain financial impact from recent projects, the complex nature of service value can make it difficult to track the significance of a design intervention in monetary terms. Like *Public Services by Design*, Lievesley and Yee (2011) suggest using SROI as a way of measuring the impact of service design engagements, but they also warn that the approach can require rehearsal or tailoring in order to be effective.

Many of the other attempts to explicate the use of design outside of the private sector have focused on the use of stories to articulate the other impacts that are difficult to enumerate. For example, *Design for Services* (Meroni and Sangiorgi, 2011) and *Mapping and developing Service Design Research UK* (Sangiorgi, Prendiville and Ricketts, 2014) have each collated recent cases on the use of Service Design in practice to demonstrate the value of the approach, and predict

---

<sup>9</sup> Social Return on Investment captures social and environmental benefits, alongside economic gains, from the stakeholders’ perspectives. It translates the social objectives of different stakeholders into financial measures of benefit (Nicholls et al., 2009).

the implications for designers, design educators, and the stakeholders in the process, both now and in the future.

Other impacts that are regularly and consistently cited in relation to engagement in service design processes include: improved customer experience (Hollins, 1993); distinct service offerings (Meroni and Sangiorgi, 2011; Steen, Manschot and De Koning, 2011); connected, cohesive systems (Mulgan and Albury, 2003; Bate and Robert, 2007; Bevan, Robert and Bate, 2007); community ownership of ideas or resources (Freire and Sangiorgi, 2009; Han, 2010; Manzini, 2010); efficiency savings (Design Council, 2010, p. 3; Design Commission, 2013, p. 35); and shifts in organisational strategies and cultures (Junginger and Sangiorgi, 2009; Gloppen, 2011; Bailey and Warwick, 2012).

Although none of these have specifically focused on VCS organisations delivering public services, there are a growing number of service design projects that are either focused on VCS organisations, or have charities as one of the key stakeholders. For example, Yee and White's (Pending) AHRC<sup>10</sup> project, entitled *Identifying and Mapping Design Impact and Value*, also includes several projects conducted with VCS organisations (one of which originated from this study, discussed further on p299). BIG Lottery Scotland's *Better by Design* programme, a collaboration with Taylor Haig and The Young Foundation, also offers design-led support to 15 VCS organisations across the country:

“We chose service design as the method of delivery because it places the needs and experiences of beneficiaries at its core and is responsive to the needs of each organisation. Rather than dictating which services will change or what improvements must be made, it instead provides the space, skills and tools needed to fundamentally evaluate how services are delivered. This then enables organisations to respond to change and meet new challenges.”

(Better by Design, 2014a)

---

<sup>10</sup> Arts and Humanities Research Council provide funding to support research and postgraduate study in the arts and humanities.

White and Young (2014, p. 47) also suggest that the VCS is an emerging area of focus for service designers and ask: “how can we make desirable social far futures near futures through the development of appropriate design for service methodologies to support the VCS?” Sangiorgi and Prendiville (2014) similarly suggest that the majority of research to date has been conducted in traditional settings, and new understanding is required to help describe and classify the impact of projects that “navigate beyond organisational boundaries”.

The evidence that does exist suggests that design is having a significant impact on public services, making it a relevant approach to explore through this study. The previously discussed criticisms of design, as well as the lack of existing research, imply that this study would contribute important knowledge on the value and limitations of the approach.

## **Summary of the literature review**

The review of literature to-date in relation to the VCS has identified two main drivers for change; demand for more personalised services; and the current socio-economic crisis. It has also demonstrated that there are no prescribed models to address either of those issues, only guidelines such as ‘form new partnerships’ and ‘be more business-like’. It has demonstrated a significant gap in the knowledge of *how* such change should be enacted in the sector, creating an opportunity to explore the value of an alternative approach through this study.

The analysis of service discourse has demonstrated that services are indeterminate whose value is created in use, therefore they should be viewed as platforms for action, rather than end products (Kimbell, 2011a; Manzini, 2011). In this view, design practitioners should consider themselves designers *for* service rather than designers *of* service. This study will therefore reflect this understanding by using the term *the Design for Service (DfS) approach*, whilst

respecting the fact that this is an academic term, and in practice, the term *Service Design* is more prolific.

Recent publications have demonstrated that the DfS approach has been used successfully to address issues in public sector arenas, resulting in a range of tangible impacts. However, criticisms of the approach in this arena (Tonkinwise, 2010; Junginger, 2014; Mulgan, 2014) and scant research highlight the need to further investigate the limitations of using the DfS approach to develop public services, and the conditions affecting its success. This is particularly true of the approach applied in the VCS, where there are no sector-specific studies to date (see p13), and relatively few practice case studies in comparison to the private and public sector.

This thesis will therefore aim to contribute to the rich seam of ongoing Service Design research by extrapolating the value of an initial application of the DfS approach in a VCS organisation delivering public services.



# **Chapter 3**

## **Methodology**

### **Introduction**

The previous chapter has demonstrated that there is a significant gap in knowledge related to the value of applying the DfS approach in a VCS context. This chapter will outline the methodological choices made to build reliable knowledge that will fill this gap.

It will first outline the constructionist ontological and constructivist epistemological perspectives that guide this research inquiry. It will then present this study as design research addressing both ontological and contextual objectives (Steinø and Markussen, 2011).

The chapter will describe why Action Research (Lewin, 1946) and an exploratory case study (Yin, 2003) have been combined as a hybrid methodology in this research. It will describe how each case was selected, before detailing how data was collected consistently within, and across, all of those settings. Finally, it will present this study as both rigorous and distinct, and describe why the methodology design will lead to a contribution to knowledge.

### **Philosophical stance**

The way in which a researcher approaches their inquiry is informed by historical, cultural and philosophical backgrounds (Pring, 2000, p. 90). These backgrounds form a set of basic beliefs, or worldviews, with which the researcher views the nature of the world, their place in it, and the possible relationships to that world (Guba and Lincoln, 1994). Guba and Lincoln (1994, p. 108) call these worldviews

'paradigms', and suggest that in establishing an inquiry paradigm, a researcher can understand what should be included, and thus excluded, from their investigation. In establishing a paradigm, they suggest that three questions should be posed: the ontological, the epistemological and the methodological (Guba and Lincoln, 1994, p. 108). It is therefore appropriate to examine this programme of research through these questions.

### **Ontological perspective**

The first question, the ontological, asks "what is the form and nature of reality and, therefore, what is there that can be known about it?" (Guba and Lincoln, 1994, p. 108). Ontology is "the science or study of being" (Blaikie, 2000, p. 8), derived from the Greek *ontos*, for being, and *logos*, for word. The modern interpretation of the term relates to how we view social reality. Bryman (2012) proposes two ontological positions that can be adopted in social research: objectivism or constructionism. The former implies that there is a reality that exists, and that actors can discover the nature of that reality. In contrast, constructionism asserts that "social phenomena and their meanings are continually being accomplished by social actors" (Bryman, 2012, p. 33).

Constructionism asserts that meaning and experience are socially and societally produced and embedded (Burr, 1995). As such, constructionist research places all meanings on an equal basis; all are subjective, constructed and none are individually generalizable (Feast, 2010). To this end, this ontological perspective lends itself to qualitative research; eliciting understanding, meanings and definitions from all research participants (Bryman, 2012). This study has taken a predominantly qualitative approach to engage stakeholders (including myself as the designer) to identify their experiences of being involved in, and the outcomes of, a design approach applied in a VCS context. The reflective nature and process-focus of this research therefore aligns best with a constructionist position (Feast, 2010).

## Epistemological perspective

Epistemology stems from the Greek words *episteme* and *logos*, referring to knowledge and word respectively. Often called the theory of knowledge, epistemology is concerned with “understanding the origin, nature and validity of knowledge” (Von Krogh and Roos, 1995, p. 7). The epistemological question to be posed is “what is the nature of the relationship between the knower or would-be knower and what can be known?” (Guba and Lincoln, 1994, p. 108).

Constructionism can be seen as both an ontological perspective, a way in which we examine the ‘nature’ of our world, as well as an epistemology, a way in which we explore our knowledge of a world (Nightingale and Cromby, 2002, p. 5).

‘Constructionism’ is frequently used interchangeably with the term ‘constructivism’ (Young and Collin, 2004, p. 378), mostly due to their shared heritage in Jean Piaget’s (1926) work *The language and thought of the child*. The foundations of ‘constructivism’ stem from the interpretivist philosophy; researchers construct an image of reality based on their own preferences and prejudices and their interactions with others (Bryman, 2012, p. 28). In direct contrast, positivists, considered the other key epistemological perspective in social research, believe that there is a concrete, objective reality that scientific methods help us understand (Lynch and Bogen, 1997).

The constructivist paradigm extends interpretivist philosophy by emphasising the importance of exploring how different stakeholders in a social setting construct their beliefs (Guba and Lincoln, 1994). It argues that the researcher should adopt an exploratory orientation, and try to establish meaning in particular contexts, without guidance from the researcher’s own assumptions (Patton, 2002), which is the aim of this study. Constructivism is equally about generating theory, rather than testing hypotheses (Bryman, 2012, p. 35), which is appropriate given the scarcity of knowledge in relation to the application of design in a VCS context (p51).

Under the interpretivist umbrella, there are two key constructivist approaches- social constructivism and personal construct theory (Williamson, 2006, p. 85). The key difference between these two themes is the way they perceive our social realities to be constructed. Personal construct theory, states that people make sense of their world on an individual basis (Kelly, 1955). Social constructionists, on the other hand, believe that meanings are collectively constructed (Berger and Luckmann, 1966). In this study, both personal constructs (Kelly, 1955) and social constructs (Berger and Luckmann, 1966) are of interest, as I want to understand perceptions of the DfS approach on an individual, and an organisational level. Therefore, despite the broad nature of the term constructivist, it remains pertinent to this research programme.

Constructionist (ontological) and constructivist (epistemological) perspectives have been adopted in this research, and therefore influence the research design, collection and interpretation. Having established these perspectives, it is now appropriate to consider the research approach that was taken in this inquiry.

## **Research approach**

With a distinct absence of existing theory on the value of the DfS approach in a VCS organisation, and very few projects involving the use of design in that setting (see p6), it was necessary to build knowledge on the value of design through the use of design; design was therefore both the approach and the subject of this research.

In the early 1990s, two papers by Frayling (1993) and Archer (1995) attempted to define the characteristics of design research in order to further its consideration as a discipline distinct from scientific methods of inquiry. Frayling's (1993) classification of art and design research identified three main types of research projects: research *into* art and design; research *through* art and design; and research *for the purposes of* art and design. Archer's (1995) classification took a similar tack, but more broadly discussed research conducted: *about*, *through*, or

*for the purposes of 'practice'*. Both describe the primary category, *into* or *about* practice, as an investigation where art or design practice is the object of the study. The second, research *through* practice describes a study where practice is both the vehicle of the research, and a method to communicate the result. The final category, research *for the purposes of*, aims to communicate the research embodied in a piece of design.

Whilst these categories helped to progress the understanding of design research, it was argued that each method of research was not mutually exclusive (Yee, 2010, p. 3). Furthermore, many were critical of the superficial nature of the typology (Jonas, 2007; Sevaldson, 2010; Steinø and Markussen, 2011), arguing that the categories do “not essentially contribute to the development of design as a knowledge-building discipline” (Jonas, 2007, p. 187). More recently Steinø and Markussen (2011) have suggested that research “is the act of creating new knowledge and is therefore in itself a design process”. They therefore suggest that practice of *design research* is defined simply by the object of study, for which they propose four categories:

1. There is design research which deals with *ontological questions* of what design is and what is it good for;
2. There is design research which deals with *epistemological questions* of how we can know about design and how we perform design;
3. There is design research which deals with *contextual questions* of how design interacts with the world when it meets people, cultures, social systems, the environment, etc.;
4. Finally, there is design research which deals with *procedural questions* of which tools, techniques and procedures that are relevant to the execution of design.

(Steinø and Markussen, 2011)

As this study aims to understand the value of a DfS approach in a VCS organisation (p12), it can be seen to be addressing both an *ontological* and *contextual* questions; considering what design is good for, and how it interacts with the world in this context.

In addressing these questions, the designer is positioned at the centre of the research process, acting simultaneously as researcher and practitioner (Frayling, 1993; Archer, 1995; Swann, 2002); the duality of this role helping to move the knowledge derived from creation, to research. As such, design research aligns with the constructionist umbrella of this study, creating new knowledge for the benefit of multiple audiences (Jonas, 2007; Sevaldson, 2010; Koskinen et al., 2011; Steinø and Markussen, 2011). Similarly, the constructivist position of this study is relevant to design research that is concerned with developing knowledge through intellectual reflection on the process of designing (Feast, 2010).

Whilst design research with ontological and contextual objectives (Steinø and Markussen, 2011) is an appropriate approach to adopt in this study, it is fitting to employ a ‘theoretical scaffolding’ (Zimmerman, Stolterman and Forlizzi, 2010) to ensure the generation of reliable findings. Therefore, the third of Guba and Lincoln’s (1994, p. 108) questions will be posed, the methodological question: “how can the enquirer go about finding out what he/she believes can be known?”

## **Research methodology**

In September 2011, I completed a two-year KTP project at Age UK Newcastle (AUN) that aimed to embed Service Design approaches within the charity (see p3 for further details). Although the KTP was a longer programme, the project can be considered a methodological pilot for this more extensive study, as it was an initial use of the DfS approach in a VCS organisation.

After reflecting on my experience at AUN, and correlating that with the perspectives of project stakeholders (discussed in detail on p70), it was evident that using design *within* the organisation overcame the capacity issues afflicting the charity (see p4). Basing myself within an organisation as both a practitioner and researcher in this study would therefore allow me to test the DfS approach

in this new arena without relying heavily on the organisations' resources. As a result, Action Research (Lewin, 1946) was selected as the predominant methodology in this research programme, supported by a case study structure (Yin, 2003) to ensure generalizable theory.

## **Action Research**

The foundations of Action Research are associated with social psychologist Kurt Lewin (1946), who coined the term to describe a spiral action of research aimed at problem solving. Action Research proposes a sequence of planning, acting, observing, and then reflecting (Lewin, 1946; McNiff and Whitehead, 2011). The iterative nature of the methodology reflects that of design research, which advocates similar stages (Swann, 2002; Zimmerman, Stolterman and Forlizzi, 2010; Steinø and Markussen, 2011).

In line with the constructivist perspective of this study, Action Research is based upon the premise of knowledge as socially constructed and embedded (Berger and Luckmann, 1966). Reason and Bradbury (2001) describe the aim of Action Research as generating knowledge for worthwhile purposes; to help improve the wellbeing of individuals and communities. It is therefore widely employed in research projects that have a collective commitment to investigate and tackle an issue or problem for the benefit of the organisation or community (McIntyre, 2008), just as in this study.

In the VCS, where contextual factors such as funding and commissioning have proven to be problematic for existing change models (see p33), Action Research has been considered an appropriate approach because it is context-specific (Kellock Hay et al., 2001). As the researcher operates as a full collaborator within the organisation, it is possible to gain an understanding about the realities of an organisation and respond in an appropriate way (Greenwood, Whyte and Harkavy, 1993; McTaggart, 1997), which is of particular importance to ensure the research outcomes are of value to the VCS community. However, this embedded

position can also lead to criticisms of bias (Checkland and Holwell, 1998), which must be addressed in the data collection strategy, discussed further on p80.

In contrast to traditional research where the objective of the researcher is to understand the phenomenology of the context, in Action Research, the researcher becomes “a *change agent* who is collaboratively developing structures intended to critique and support the transformation of the communities being studied” (Barab et al., 2004, p. 255). Although the level of change that can be brought about by Action Research is debated (Reason and Bradbury, 2001), the methodology pursues practical solutions to problems in order to improve situations, aligning with the societal change ambitions of the DfS approach (Burns et al., 2006; Manzini, 2011). There is also a clear emphasis on collaboration in Action Research; democratic collaboration and participation are fundamental to a project (Lewin, 1946). The methodology therefore aligns with the process being explored in this study, as the DfS approach advocates working *with* those affected by the problem in order to co-create change (as discussed on p45). The proximity of researcher to participants also echoes the constructivist stance of this study (Patton, 2002); the research is co-developed *with* people rather than *for* people, and thus knowledge is jointly produced and owned by all participants (Chatterton, Fuller & Routledge, 2007). It is therefore particularly appropriate when trying to generate practical knowledge (Greenwood and Levin, 2007; McNiff and Whitehead, 2011), thus making it relevant to this research programme, which aims to generate practicable guidance for both the Design and VCS communities (see p7).

Action Research also has both action and change as embedded and critical elements of its approach (Walter, 2009). Reason (1998, p. 71) therefore defined the approach as having a double objective; the first to produce knowledge and action useful to a community of people, with the second aim to empower those people at a fundamental level by helping them to construct and use their own knowledge. This is also said to increase the relevance of the research process and



the longitudinal nature of the change (McTaggart, 1997; McIntyre, 2008), which will add to the value of the derived theory.

However, given that Action Research develops 'local theory' (Elden, 1983) based on the particular individuals and contexts with which it takes place, "it cannot be guaranteed that results can be made richly meaningful to people in other situations" (Checkland and Holwell, 1998). To improve the validity of the findings, it is necessary to adopt a second complementary methodology: a case study research design.

### **Case study research design**

A case study research design (Yin, 2003) adds detail to this methodological strategy by providing an extended look at the Action Research process. Yin (2003, p. 33) said case studies "define topics broadly not narrowly, cover contextual conditions and not just phenomenon of study, and rely on multiple and not just singular sources of evidence". It is therefore an appropriate research methodology when gathering qualitative data in a real-life context.

Within the methodology of case studies, there are three categories within which a study can fall: exploratory, descriptive and explanatory case studies (Yin, 2003, p. 3). *Exploratory* case studies aim to explore a phenomenon in its real-life context (Yin, 2003, p. 3). The second, *descriptive* case studies, are those that aim to describe the natural phenomena and the data as it occurs (Yin, 2003, p. 4). Finally, *explanatory* case studies aim to explain the data as it occurs (Yin, 2003, p. 4). Current studies within the Third Sector have been largely quantitative, or studies of macro-economic and political factors that affect VCS organisations as a whole, most recently focusing on the impact of the economic recession (e.g. Wilding, Kane and Clark, 2011; Clarke et al., 2012; Oakley Smith, Bradshaw and Lewis, 2012; Kane et al., 2014). There is little information about how, and to what extent, new approaches affect service delivery practice and organisational

policy. Therefore, this research investigation is an *exploratory* case study, in order to gain a primary understanding of this impact.

Case studies are also argued as an appropriate methodology to develop theory from practice (Breslin and Buchanan, 2008; Teegavarapu and Summers, 2008). Breslin and Buchanan (2008, p. 39) state that taking a deeper look at practice in context across a series of design case studies provides “the opportunity to begin talking about theory as theory instead of merely a practical application of wisdom and rules-of-thumb”. This would therefore address some of the criticisms of Action Research by providing a structure to extend ‘local theory’ (Elden, 1983) to become generalizable.

Within an exploratory case, there remain several case study design options. Yin (2003, p. 40) describes four basic types, depicted in Figure 2 below:

*Figure 2: A simplified model for determining case study design adapted from Yin (2003)*

	Single-case designs	Multiple-case designs
Holistic (single unit of analysis)	Type 1	Type 3
Embedded (multiple units of analysis)	Type 2	Type 4 X

Yin (2003, pp. 45–46) states that:

“Single-case design is eminently justifiable under certain conditions - where the case represents (a) a critical test of existing theory, (b) a rare or unique circumstance, or (c) a representative or typical case or when the case serves a (d) revelatory or (e) longitudinal purpose.”

As this research is generating theory rather than testing it (p7), and cannot be considered rare or unique, it must follow a multiple-case design. To gain generalizable insight into the value of the DfS approach in a VCS context, the approach must be used in multiple VCS organisations, drawing on multiple stakeholder perspectives, dictating an embedded design.

To expose the value of the DfS approach to VCS organisations in a manageable way within the remit of this study, the approach was used in three VCS organisations, which will be considered as three cases. Each collaboration lasted two months in order to allow an adequate amount of data to be collected, whilst not demanding too much capacity from the organisation.

In each case, the unit of analysis is the relationship between the VCS organisation and the DfS approach. To understand this relationship over time, the data collection strategy has been designed to capture data in each case from various project stakeholders (e.g. Chief Executive, Business Development Manager etc.), at various stages of the project timeline (before, during and post-collaboration) (discussed in further detail on p74). The multiple participants' perspectives will help to build knowledge about the perceived value of design to different VCS stakeholders, whilst the different stages of the project will help to build knowledge about how that changes over time. The way in which this unit of analysis has guided the data analysis process is outlined in detail on p167.

### **Selection criteria**

Ensuring that the cases produce comparable and generalizable data is paramount. Theoretical sampling (Glaser and Strauss, 1967) is preferable in exploratory case study research, where cases are chosen “to replicate previous cases or extend emergent theory” (Eisenhardt, 1989, p. 533). The selection criteria were developed as follows:

Each charity chosen as a case had to be a registered charity or other formally constituted VCS organisation with an income from charitable activities between £100,000 and £1 million per year; an indicator that an organisation will be at risk as statutory support diminishes (Voluntary Organisations' Network North East, 2011). They also had to be currently offering, or have a contract to offer public services, and looking to evaluate, change or expand these in some way in the future, in order to undertake design activity in the time restraints of the doctoral study. The three charities also had to have differing charitable aims and customer bases, in order that my practice was not guided by any previous engagement, as is required by the Action Research approach (Lewin, 1946, p. 38; McNiff and Whitehead, 2011).

Each of the cases was recruited in chronological order; the second and third cases were selected following the completion of the previous project in order to ensure that the engagement was timely for the VCS organisations involved. To ensure objectivity, credible local funding organisations were approached at each recruitment point to make project setting recommendations based on their knowledge of local organisations that would: a) meet the aforementioned criteria, and b) be happy to participate in a research study. The precise details of how each case was contacted and selected can be found in Chapter 4 (pages 95, 115 and 133), but the first and third cases, Charities A and C, were identified by local funding organisations. However, Charity B was recruited based on a connection made by a project stakeholder at Charity A. An overview of the recruitment process can be seen in Table 5.

*Table 5: A table describing the recruitment process for each case*

	Charity A	Charity B	Charity C
Method of recruitment	Local Funding Organisation	Charity A Stakeholder	Local Funding Organisation
Date of recruitment	February 2012	September 2012	December 2013
Date the collaboration started	April 2012	October 2012	February 2013

In each project setting, I had an initial meeting with the organisation's Chief Executive to explain the aims of the research and introduce the DfS approach in more detail, before both parties made a final decision to progress with the collaboration. To ensure that the three cases operated in comparable conditions, I had no prior information about the challenges I would address, or the particular tools and processes that I would use in each setting.

A brief summary of each case and the focus of the design activity are described below (more detailed information will be provided in Chapter 4):

**Charity A** is a local organisation that is part of a UK federation, hereafter named Network A. They provide mental health and wellbeing services across three boroughs in North East England, many of which are on behalf of a local council. In this project setting, I was asked to help the organisation consider what services they should provide in a new geographical area.

**Charity B** is also a local charity registered with a national federation, hereafter named Network B. Operating in one borough in North East England, they provide a variety of community education services to all ages. In this project setting, I was engaged to help the organisation improve its earned income, particularly

focusing on how it could improve its membership system, which offered discounts on fitness, arts and children's services to the local community.

**Charity C** is a national charity based in North East England. Their mission is to engage children in reading and they offer a variety of services, both directly to the public and through education institutions, that address this aim. Here, I helped the charity to consider the experience that their services provided and how it could be improved to better meet the aims of the organisation.

In each of the three charities engaged in this study, I worked with a variety of stakeholders; staff and volunteers who administer services directly to clients, middle management, and executive leadership. The precise way in which this engagement was captured will now be discussed below.

## **Research methods**

With the design research approach and Action Research methodology, the research strategy has been chosen to be rigorous without being prescriptive, in order to respond to the generation of theory as it emerges from the practice. To retain this flexibility, the programme drew on multiple research methods; literature search and review (Hart, 2001); Action Research activity (McNiff and Whitehead, 2011); and illustrative case study review (Thomas, 2011). This hybrid approach enabled me to first understand the limitations of approaches currently used to develop public services, and then to capture, through a cyclical pattern, a detailed understanding of the value of the DfS approach, and how it is best used in a VCS context.

### **Literature search and review**

The literature search, although ongoing throughout the project, has generally comprised of two stages; the first establishing the needs of the VCS community and design's ability to address those needs in order to inform the methodological

choices for this study; the second interrogating and correlating the theory arising from the data analysis.

In the first stage, literature was reviewed to understand the service development and organisational change approaches currently used in VCS organisations. The models that do exist are described and critiqued in Chapter 2 (see p29), but it is clear that most advocate an approach engaging key stakeholders within the organisation (Dawson, 1994; Bryson, 1995; Burnes, 2004b), with a secondary focus on customers' needs and demands. An absence of design research in a VCS setting (see p13) meant the review of design literature focused primarily on Design and Organisational Change practice not specific to the VCS community. The search highlighted the extending reach of design practice to consider social issues, and the relevance of the DfS approach as a process to developing public services (see p50). The literature review both reinforced the initial aim of the research (see p8), and dictated a theory-building approach to the research as a result of the scant understanding of the implications of using design in a VCS organisation.

Following the analysis of the data collated during this study, subsequent critical reviews (e.g. p177, p202 and p229) were undertaken on subjects including Transformation Design, Organisational Change, Empathy and Social Innovation. This second stage helped to contextualise this study's findings, demonstrating where the theory corroborates or extends existing thinking, or where it represents new knowledge.

### **Action Research design activity**

As design research presents design as both a practice and a research methodology (Frayling, 1993; Archer, 1995; Zimmerman, Stolterman and Forlizzi, 2010; Koskinen et al., 2011), it is appropriate to see also the research potential in the design activity during the Action Research inquiry.

The design activity in each case was tailored to the organisation's particular area of expertise, and used appropriate design methods and tools to address the specific issues that arose in each context. In each charity, an initial brief was created that guided the engagement (see pages 96, 115 and 133), but the research activity remained flexible and responsive to the needs of the organisation and the findings from each design activity. The following description outlines the *intent* of the activity and gives examples of tools that were used at different stages. This description utilises the stages of the Design Council's (2005) Double Diamond design process model (see Figure 3) in order to provide a framework for the activity.

*Figure 3: Design Council's (2005) Double Diamond model*

In the *Discover* stage, I drew on specifically designed tools to uncover motivations, behaviours and latent needs from the co-design group (Design Council, 2005). These methods included semi-structured and in-depth interviews (Robson, 2011) and cultural probes (Gaver, Dunne and Pacenti, 1999), to uncover primary data from all research participants to create a holistic overview of service experience, organisational provision, and the wider system context.



In the *Define* stage, tools were created to collate findings, uncover themes and patterns in data, and share insights with the co-design group (Design Council, 2005). A series of tasks also stimulated thought and consideration about different issues related to the design topic through a selection of creative prompts e.g. ideal world scenarios, service mapping, personas (Segelström, 2010; Meroni and Sangiorgi, 2011).

In the *Develop* stage, I used specifically designed tools to review ideas, test scenarios and create basic prototypes with the co-design group (Design Council, 2005). Generated ideas were also used to help challenge traditional thinking around an issue (Sanders and Stappers, 2008, p. 9). Prototypes were also created to share and test ideas in service situations (Bate and Robert, 2007; Meroni and Sangiorgi, 2011; Stickdorn and Schneider, 2011).

Although the Design Council's (2005) Double Diamond model has a further stage, *Deliver*, none of the cases entered this phase because of the limited duration of each collaboration.

Whilst these activities were designed primarily as part of the Action Research activity, they were also used to gather data to show how stakeholder's attitudes, interpretations and views of design changed over the project period.

### **Age UK Newcastle Illustrative Case Study**

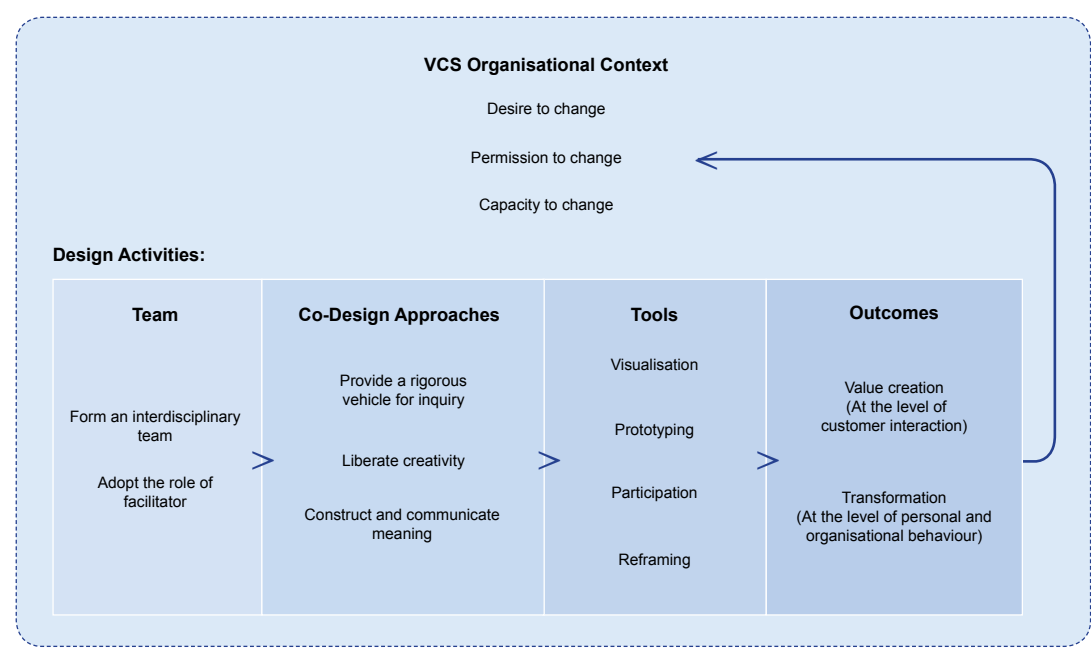
As the review of literature had highlighted a lack of VCS-specific design projects on which to base the selection of research methods for this study, it was appropriate to review my own prior experience of working in this context. As one of the extensive uses of design in a VCS context at the time, my KTP with AUN (see p3) was used to guide the data collection in this doctoral inquiry.

A retrospective, illustrative case study approach (Thomas, 2011) was chosen to interrogate how AUN's stakeholders perceived the value of the design process, including the particular methods and approaches they felt had been useful, and the legacy of the approach in the organisation. Semi-structured interviews (Robson, 2011) were conducted with key stakeholders to extrapolate insights from their experiences, which were then compared and contrasted with available literature. The research was also conducted six months after completion of the KTP programme, in order to encourage objectivity and elicit more reflective accounts.

The KTP programme had comprised two main projects; a project focused on the charity's 'befriending service', and another on their 'activity programme'. At least two people from each co-design team participated in the research and participants were also chosen from all levels of the organisation, including two participants no longer working for AUN, to capture the perceptions of the service design programme from varying perspectives. All participants could also comment knowledgeably, with each having between 5 and 20 years experience of incrementally developing services without design.

Before commencing the research, participants were informed of the purpose, how their data would be used, and their anonymity was ensured to encourage full, honest explanations that could be considered reliable data. After completing the interviews, the data was manually coded (Boyatzis, 1998), before being grouped to create multiple coding collections (Guldbrandsen, 2006, p. 56), that were then re-articulated as themes. These themes were subsequently correlated with those derived from an extensive literature review to create a framework that depicted *who* should be involved, *how* design should be used, *what* are the valued outcomes, and *which* conditions are crucial to the use of design. The resulting framework (see Figure 4) was first presented in *A Third Way for the Third Sector: Generating a framework to recognise the impact(s) of the co-design of service innovation in third sector organisations using a critical design research cycle* (Warwick, Young and Lievesley, 2012) (available in Appendix 13).

Figure 4: Warwick, Young and Lievesley's (2012) framework for co-design activity in a VCS context



Firstly, this peer-review of the framework helped to validate the aim of this investigation, demonstrating an appetite amongst the design community to understand more about working in this context. Secondly, the framework helped to create the questions posed to project stakeholders in each case (see p76 for further details). Table 6 shows how the framework informed the questions asked at the start of the collaboration. Further details of the questions posed can be found in Appendix 4.

*Table 6: A table showing how the aspects of Warwick, Young and Lievesley's (2012) framework were used to inform the semi-structured interview questions for the case study*

<b>Aspects of Warwick, Young and Lievesley's (2012) framework</b>	<b>Questions asked before the start of the collaboration</b>
<i>VCS Organisational Context</i> (Desire to change; permission to change; and capacity to change)	<p><b>1.</b> Could you please explain the current context for your organisation and what you believe the key challenges are?</p> <p><b>2.</b> Why have you decided to work with a Service Designer?</p> <p><b>3.</b> What do you hope to gain from this collaboration?</p> <p><b>4.</b> Have you used design before?</p>
<i>Team</i> (Form an interdisciplinary team; and adopt the role of facilitator)	<p><b>5.</b> What do you think might be the barriers to my engagement with stakeholders?</p> <p><b>6.</b> What do you think might be most difficult for stakeholders engaging in a design process?</p>
<i>Co-Design Approaches</i> (Liberating creativity; construct and communicate meaning; and rigorous vehicle for investigation)	<b>7.</b> How do you currently develop services?
<i>Content</i> (Visualising; prototyping; participation; and reframing)	<b>8.</b> Do you have any idea of the tools that a Service Designer might use?
<i>Outcomes and Legacy</i> (Value creation; and transformation)	<b>9.</b> What do you expect the outcomes of the collaboration might be? Will they be on a personal and organisational level?

The framework did not guide the design activity to ensure that theory was *built* from multiple cycles of practice, rather than *tested* based on just one isolated experience. However, by identifying what previous project stakeholders had valued, it provided a structure for the data collection in each project setting, which is discussed in more detail in the following section.

## **Data collection**

### **Participant consent**

This research study followed Northumbria University's ethical research practices, and was subject to ethical approval before the design activity in each charity could begin.

At the start of each collaboration, the Chief Executive agreed to the organisation's participation in the research study, and signed an informed consent form to this effect (see Appendix 1). In addition, each project stakeholder that agreed to be part of the research (including the Chief Executive) was asked to consider and sign an informed consent form at the beginning of the collaboration, which outlined; the purpose of the research study; the data that would be collected; how the data would be used; and to inform interviewees of my contact details (see Appendix 2).

Additionally, before data was collected (e.g. in an interview), each participant was asked for verbal affirmation of their consent to take part in the research, and for the data to be recorded.

### **Qualitative data collection**

The data collected during this study was almost entirely qualitative. Qualitative data was chosen for two primary reasons: it aims to "understand why things are happening", which is in keeping with the Action Research methodology

(Easterby-Smith, Thorpe and Lowe, 2002, p. 3); and it helps to elicit “well-grounded, rich descriptions and explanations of processes in identifiable local contexts” (Miles and Huberman, 1994, p. 3), which aligns with the exploratory case study methodology that has been adopted.

The qualitative research involved methods to collect data from project stakeholders who held the knowledge of the design activity and its inherent value. The plan for data collection in each case can be seen in Figure 5 (a larger version can be found in Appendix 3). The different data sources are described in the left hand column, with the recording method in the far right hand column. The visual then shows at which point of the project the data was collected.

*Figure 5: Data collection plan for each case (\*CDG stands for Co-Design Group)*

The data collection methods were broadly split into three sections: Action Research design activity, semi-structured interviews, and reflection-on-action. These are now described in detail:

## **Action Research design outcomes**

As discussed previously, my design activity had the potential to act as a probe, and as a way of capturing rich data (Zimmerman, Stolterman and Forlizzi, 2010). To this end, measures were taken to capture the outcomes from this activity in order to provide an insight into the varying potential outputs of a design process in this context, as well as the possible responses to them. Photographs were taken of co-design activity where permission was granted. Our sketches, visuals and models were also retained from each case to aid the coding of the unstructured interview data.

As part of the design practice, it is advocated that a designer gains feedback about the tools, methods and practices they employ in a timely manner (Design Council, 2005; Sanders and Stappers, 2008). These methods of feedback can be both formal and informal, and include emails, questionnaires or a more visual feedback mechanism. These were retained, photographed or captured in an appropriate manner and also added to the richness of the data available for analysis.

During the collaborations, project meetings and unstructured interviews (Robson, 2011) formed an important part of the data collection, and in many circumstances these were audio-recorded, with the permission of the staff. The purpose of these meetings was often to capture and improve the design activity as it emerged. These therefore served as both functional meetings for the design activity, but also as a useful mechanism with which to capture how I described myself and the activity, and the responses of the project stakeholders over time.

## **Semi-structured Interviews**

Semi-structured interviews are an important feature in data collection for a designer in a project context (Meroni and Sangiorgi, 2011; Stickdorn and Schneider, 2011), and also as a researcher in a case study (Eisenhardt, 1989). Semi-structured interviews (Robson, 2011) were therefore conducted at three

stages of each case: *pre-collaboration*; immediately *post-collaboration*; and at *6-month and 12-month intervals* following the end of the collaboration (apart from Charity C which occurred at 8 and 16-months post-collaboration because of stakeholders' availability).

*At the commencement of the project*, semi-structured interviews were conducted with the Chief Executive of each charity to gauge perceptions and expectations of the design process (see Appendix 4).

Post-collaboration, key project stakeholders were interviewed to capture and probe if, and where, the DfS approach had made an impact. These semi-structured interviews were conducted by an independent experienced researcher; presented to the project stakeholders as an impartial individual, in order to gather unbiased responses to my engagement (see Appendix 5 for interview questions and Appendix 7 for an example interview). For these interviews, the intention was to collect data from interviewees who were most closely involved with the design activity. Thus the sampling strategy was to interview the Chief Executive and a cross-section of project stakeholders who were directly involved in the design or development of public services. To enable consistency and manageability of the data collection, a limit of five people were interviewed, chosen by the Chief Executive using the sampling strategy criteria to enable impartiality. The interviewees from each project setting are detailed in Chapter 4, p92.

To guide the post-collaboration interviews, stakeholders were given a notebook to capture their thoughts and reflections on my engagement, and also to note if they used design in any way outside of this activity. The notebook was used as prompt for the individual to ensure that they reflected on any outcomes, challenges and issues they had encountered during the course of the collaboration.



Finally, semi-structured interviews were conducted with the Chief Executive of each charity at *6-months* and *12-months* following the end of the collaboration, in order to measure the longevity of any impact the work may have had.

The purpose of all these interviews was to increase reliability of the research through a triangulation of different perspectives on the project (Silverman, 2006, p. 290); increase the credibility of the knowledge through “multiple comparison groups” (Glaser and Strauss, 1967, p. 231); and increase the depth of understanding of the project through investigating multiple experiences, activities and perspectives on the focus of the project over a period of time.

### **Reflection-on-action**

To underpin this project stakeholder data collection, reflection-on-practice documentation was also made, ensuring all design activity, both conscious and unconscious, was captured and considered in the creation of theory (Schön, 1983).

As a design research inquiry (Steinø and Markussen, 2011), I adopted a dual role as both researcher and practitioner. It was thus important to capture the tacit knowledge and actions I undertook in my role as practitioner, in order to inform my role as action researcher. Schön (1983) describes this tacit knowledge embedded in the routine actions of practitioner as “knowing-in-action” (Schön, 1983, p. 49). To make ‘knowing-in-action’ explicit, the practitioner-researcher should document their actions to “make the creative process somewhat transparent by capturing each step the practitioner-researcher takes in the process, both consciously and unconsciously” (Nimkulrat, 2007, p. 4). Furthermore, Niedderer and Reilly (2010) suggest that this experiential knowledge can contribute to the generation of data and theory.

To this end, I produced daily diaries on the actions and observations made during the Action Research cycle (an example can be found in Appendix 6). These served

to capture unseen and unrecorded conversations with the project stakeholders, as well as note my activities, process and personal thoughts and feelings that may have gone unrecorded elsewhere. Evernote<sup>11</sup> was used to record the diaries so that various devices could be used to input data, and also ensure that all logs were stored securely (see Figure 6).

*Figure 6: Screenshot of reflection-on-action logs for Charity A (anonymised)*

The reflection documentation helped to demonstrate my influence on the study, as well as systematically alternating between performing 'on stage' and reflecting critically 'back stage', which are key tenets of the Action Research approach (McNiff and Whitehead, 2011).

These three key qualitative data collection strategies were used consistently across each case to capture the design object, the design activity, and the project stakeholders' responses and opinions.

---

<sup>11</sup> Evernote is software that is accessible on web, computer, phone or tablet that allows you to make time-coded notes. You can also attach images, web links, documents or emails to create multi-layered logs.

## **Data collection validity**

Although an appropriate research method for this inquiry, the nature of the central position of the researcher in an Action Research process leads it open to criticisms of bias (Reason and Bradbury, 2001). To address this issue, it is necessary to evaluate the validity of the researcher's work and their interpretation of that work (McNiff and Whitehead, 2011).

## **Triangulation**

To address the question of reliability, generalizability and repeatability of the data, the method of "triangulation" was adopted (Silverman, 2006, p. 290). The term 'triangulation' is broadly defined by Denzin (1988, p. 291) as; "the combination of methodologies in the study of the same phenomenon." Following the basic principles of geometry, multiple viewpoints allow for greater accuracy, and in an organisational context, collecting different kinds of data bearing on the same happening can improve accuracy (Jick, 1979, p. 602).

Denzin and Lincoln (cited in Silverman, 2006, p. 292) termed triangulation as a strategy that "adds rigour, breadth, complexity, richness and depth to an inquiry". Triangulation was conducted across both data sources, i.e. chief executives and project stakeholders, as well as different methods, i.e. reflection diaries and semi-structured interviews, to establish if the viewpoints corroborated or countered each other (Silverman, 2006, p. 307). This holistic form of triangulation may also uncover some unique variance which otherwise may have been neglected by single methods (Jick, 1979, p. 603).

As well as ensuring the validity of the data collection, triangulation has also been used in the data analysis process to ensure resulting theory is based on collective, rather than an individual's opinion.

## Data analysis

Coupled with the exploratory methodology, this studies constructivist epistemological perspective dictates a theory-building approach. To this end, it can be seen as having inductive logic (Patton, 2002), whereby “the researcher begins with an area of study and allows the theory to emerge from the data” (Strauss and Corbin, 1998, p. 12). Eisenhardt and Graebner (2007, p. 25) state that inductive logic can build reliable theory from exploratory case studies, and therefore has been used as the analysis approach in this study.

The use of inductive logic is common in several types of qualitative data analysis approaches, particularly in *Grounded Theory* (Glaser and Strauss, 1967). However, grounded theory approach dictates that the researcher remains objective (Glaser, 2002), and due to the central position of the researcher as practitioner in this methodology, it was not an appropriate analysis technique to use in this study.

*A General Inductive Analysis Approach* is described as being most similar to Grounded Theory (Thomas, 2006, p. 237) and was considered an appropriate alternative to analyse the collated data. As an extension of the inductive research logic, this form of analysis is described as using “detailed readings of raw data to derive concepts, themes, or a model through interpretations made from the raw data by an evaluator or researcher” (Thomas, 2006, p. 238). An inductive analysis strategy notes the frequent, dominant, or significant themes inherent in raw data, independent of guidance or structure from the researcher (Patton, 2002, p. 55). It is thus considered a ‘goal-free’ evaluation (Scriven, 1991, p. 56) whereby the researcher’s aim is to describe the actual outcomes of the study, not just the planned effects, adding significant rigour to the findings (Thomas, 2006, p. 238). The theory-generating value of this analysis approach therefore aligns with this study’s aim to uncover and interrogate the outcomes of using the DfS approach (see p8).

Although described as an *inductive* analysis approach, the process also uses abductive logic to arrive at theory (Bryant and Charmaz, 2007, p. 16). The use of abductive reasoning (Peirce, 1903) helps to identify all theoretical explanations for the data to ensure that they are all considered before the most plausible explanation is pursued (Charmaz, 2006).

The specific data analysis steps are described in detail in Chapter 5.

## **Peer reviews**

In line with Action Research methodology, the findings from all of the stages were also validated through peer review (McNiff and Whitehead, 2011, p. 168). These were undertaken using various different methods, at different points in the project timeline.

Firstly, an abbreviated version of the case study design activity (presented in detail in Chapter 4) was agreed with the Chief Executive of each charity to ensure accurate interpretation of the prominent activities. Secondly, the initial findings from the study were presented to Design and academic audiences at: *DMI 2012 International Research Conference: Leading Innovation through Design* (August 2012); *DESIS UK* (May 2013); and *ServDes. 2014* (April 2014). Both the paper review process and the subsequent presentations provided opportunity to gain feedback on the methodological approach, content and description of the findings from various leaders in the field.

A similar process was followed with the VCS community, where findings and impacts of the work were presented and discussed at two *Community Foundation Alumni events* (February 2012 and February 2014) (see p133), *Network A's CEO conference* (November 2012) and a presentation made to *Arts Council England's North East team* (March 2014). Each presentation provided an opportunity for the audience to critique the findings based on their tacit knowledge gained from extensive experience working in the sector.

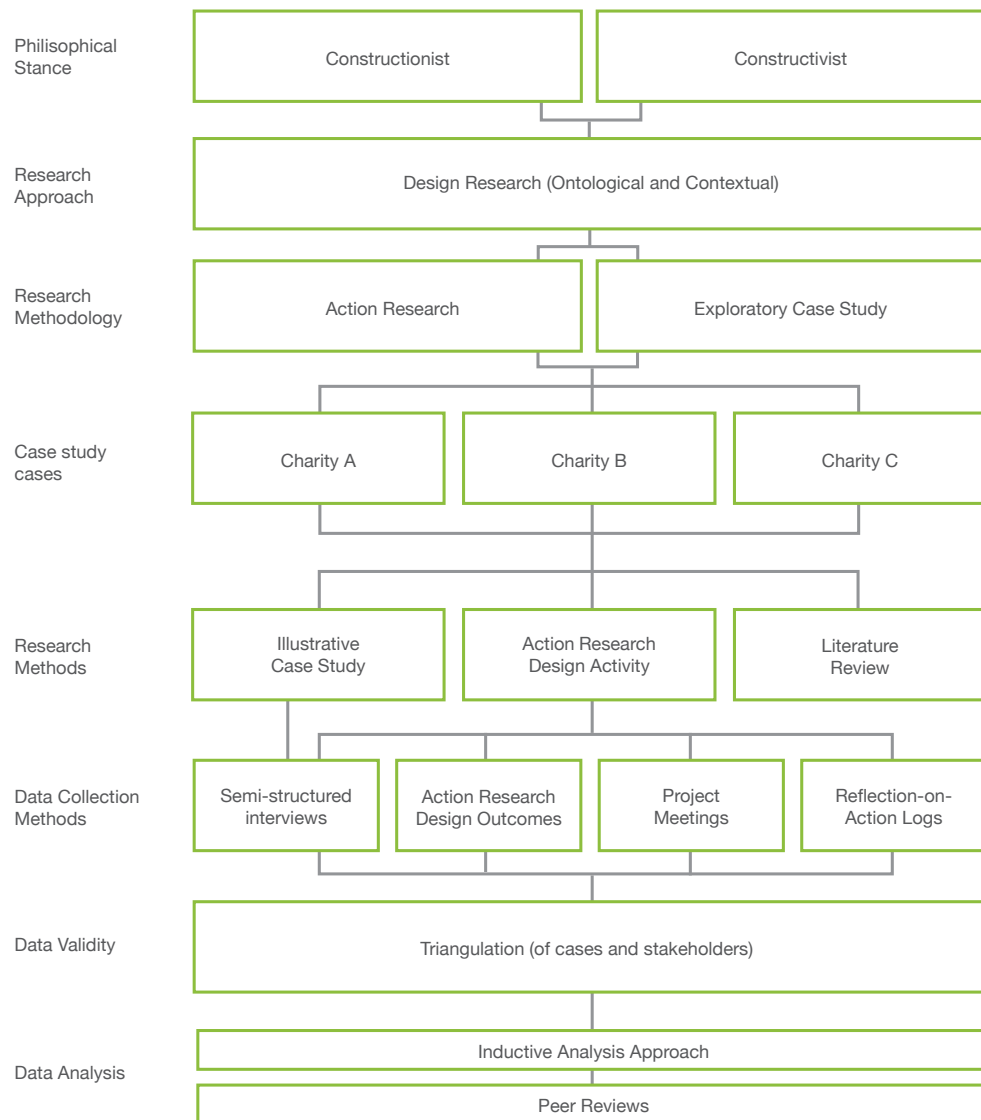
In each review, regardless of audience, the attendees were shown a selection of the gathered data and analysis from the action research cycles in order to establish whether judgments that had been made were fair and accurate (McNiff and Whitehead, 2011). The critical audiences also discussed the findings' potential relevance and application to other VCS organisations in general, and how it might inform design practice in this context. The peer reviews helped to identify "whether there is a good match between researchers' observations and the theoretical ideas they develop", and thus added another layer of validity to the findings (Bryman, 2012, p. 390).

Further peer review methods were also employed to validate specific findings from the study, which are discussed in more detail later in the thesis (e.g. p274).

## **Summary of methodological approach**

The details of the methodological choices made for this study are presented in the flow chart, Figure 7. It has been contended that not only do these aim to build theory from the raw data, but do so in a reliable, demonstrable and justifiable way.

*Figure 7: Overview of this study's methodology*



The constructionist (ontological) and constructivist (epistemological) perspectives of this research suit a practice-based approach, where the design activity and its impact are central to building knowledge. As there is a lack of existing research or available case studies that focus on the use of design in a VCS context, it is necessary to build that knowledge through the active application of design. This design research is therefore addressing both ontological and contextual questions, exploring the value of design and how it manifests itself in a VCS context (Steinø and Markussen, 2011).

The third row on the flow chart shows how Action Research (Lewin, 1946; McNiff and Whitehead, 2011) and an exploratory case study (Yin, 2003) were selected as the hybrid research methodology in this study. The combination of these methodological approaches allowed knowledge to be gathered from the VCS context in a manner that could create practicable theory.

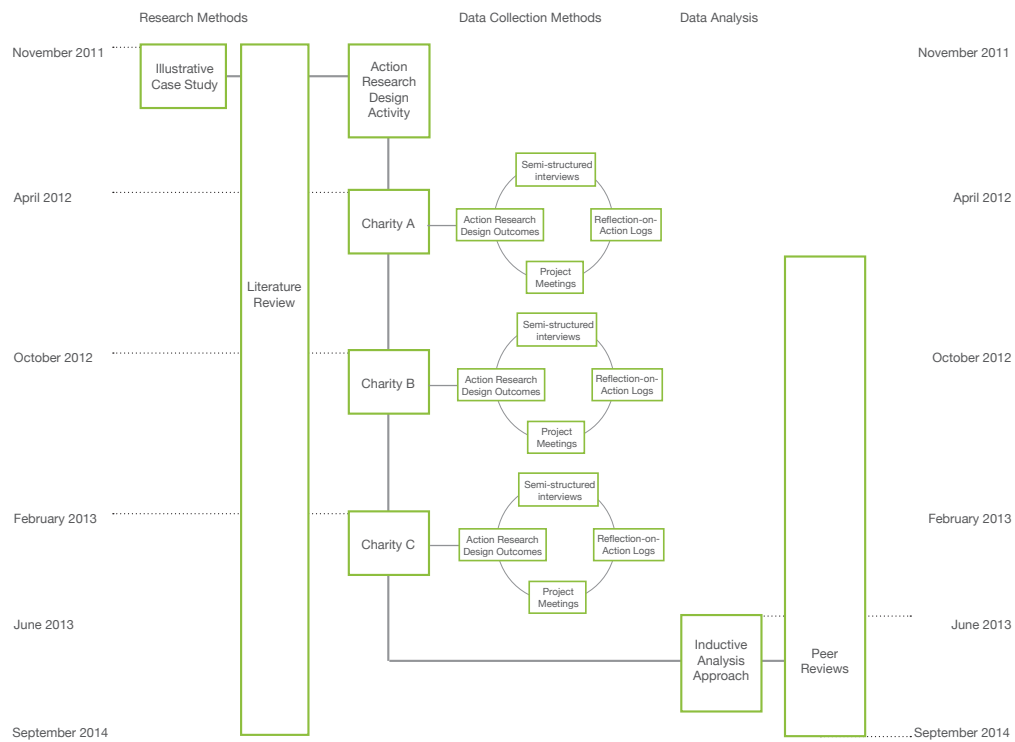
The flow chart also depicts that there are three predominant research methods in this study: literature review (Hart, 2001); Action Research (McNiff and Whitehead, 2011); and an illustrative case study review (Thomas, 2011). Whilst all three research methods contribute to the derivation of theory, Action Research design activity is the predominant method in terms of data collection; data was collected through a combination of project meetings (Nimkulrat, 2007), design outcomes (Zimmerman, Stolterman and Forlizzi, 2010), semi-structured interviews (Robson, 2011), and reflection-on-action (Schön, 1983) to generate multiple perspectives on the DfS approach. These multiple perspectives, both within and across the cases, allowed data to be triangulated (Denzin, 1988) to ensure it was accurate and generalizable.

Data was then analysed using a general inductive analysis approach (Thomas, 2006) to build theory directly from the data, without being influenced by pre-defined goals. Finally, the resulting findings were also reviewed through a series of peer reviews to ensure accurate interpretation and communication of the derived theory.

Whilst Figure 7 depicts the methodological choices as they are presented in this chapter, a second diagram, Figure 8, has been created to show how the main research activity occurred against the study's timeline.



*Figure 8: A diagram showing the research steps in relation to the study's timeline*



Having established the methodological framework that this study will follow and the order in which these activities were undertaken, the next section will introduce and describe the design activity in each case study, before then describing how that data was analysed.

## **Section Two:**

### **Activity and analysis**

The first section of this thesis has outlined how this research study has been established, including its aims and objectives. It has also described in detail what is currently understood about the research area, where the gaps in knowledge are, and how this study aims to furnish those gaps. Finally, the third chapter of Section One presented the methodological choices made to ensure this research is rigorous, reliable and generalizable.

Section Two will now present the case study design activity in chronological order and without interpretation, to provide the reader with a factual account of each collaboration. It will describe how this vast amount of data was analysed to derive practicable theory, before establishing the level of transformational change exhibited in each charity.

Chapter 4 will firstly describe the design activity that occurred in each of the cases. It will also present the impact of that activity both during and after the collaboration from the perspective of the project stakeholders involved. Chapter 5 will then describe the four-stage process through which the case study design activity was analysed and theory derived. Finally, Chapter 6 will present a second analysis phase conducted to establish the impact observed in each charity as a result of the design activity.

## **Chapter 4**

### **Case study design activity**

#### **Introduction**

As has been discussed in previous chapters, this doctoral inquiry adopted a theory-building approach, not least because of the lack of existing theory in relation to the application of the DfS approach in a VCS context. With no prescribed set of tools or methods to be tested, my engagement in each charity was markedly different.

The purpose of this chapter is therefore to outline the design activity, and describe the various outputs and outcomes that were observed in each setting. This chapter will present the data in a format that allows the reader to understand the context, content, and results of each collaboration, without interpreting the data in any way.

#### **Presentation of data**

Before describing the design activity in each collaboration, it is necessary to outline how the descriptions have been constructed.

#### **Isolation of key events**

In accordance with stage one of the analysis process (see p159), all of the data collection methods, including semi-structured interviews, project meeting summaries, reflection-on-action logs and emails, have been collated and placed in chronological order. This assembled project timeline has been used to

evidence an accurate depiction of the design activity in each project setting, correlating the most discussed activities in order to present the key events.

Critical incident analysis (Flanagan, 1954; Edvardsson and Roos, 2001) was used to help isolate the events that, although not necessarily dramatic or obvious, were critical to the outcomes of each collaboration.

The outcomes for each project setting were identified entirely from project stakeholder data, particularly from the post-collaboration semi-structured interviews conducted independently immediately after the engagement ended, and at 6-month and 12-month intervals following that date (see p76).

One of the questions in the post-collaboration interviews (see Appendix 5) was devised to establish which outcomes could be directly attributed entirely to the design activity, and only these have been considered and presented here.

Associating the valued outcomes with the events that led to their occurrence provided further validation of what should be considered key activities. The correlation of activities across project stakeholders, data collection methods and the project timeline also helped to ensure the critical events were objectively identified (Crisp, Green Lister and Dutton, 2005) and the analysis process was not biased by the duality of my role as researcher and design practitioner.

### **Placing into a narrative format**

Following the isolation of these key events, the design activity has been written in a narrative format, using the same template for each project setting to improve readability and comparability. The template has been created to reflect the peculiarities of the design activity in this case study, although it is broadly based on the impact case study template provided by 2014 Research Excellence

Framework<sup>12</sup> (REF) to assist with their assessment of research impact in UK higher education institutions. The REF defines impact as “an effect on, change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life, beyond academia” (Research Excellence Framework, 2011, p. 26). Its focus therefore aligns with the aims of this research study (see p7), and it can be considered appropriate to draw on its case study template, which asks for:

- Context for the individual case studies;
- Details of the impact, including the nature and extent of the impact and how the activity led to the impact;
- A clear explanation of the process or means through which the activity led to or made a contribution to the impact;
- Details of the beneficiaries, including organisations, community or individuals who have been affected;
- Evidence of the extent of the impact;
- And dates of when these impacts occurred.

(Research Excellence Framework, 2011, p. 53)

These points have all been absorbed into the case study template and content presented for each charity. However, additional structure has been added to aid the description of the process, as unlike the REF impact case study template, the same approach has been adopted in each setting. As such, the description utilises three stages of the Design Council’s (2005) Double Diamond process model, in order to provide a framework for the activity (excluding *Deliver* stage, which was not reached in any of the cases). The template therefore comprises five stages:

- *Context and collaboration set-up*, which presents the operating conditions for the charity and how the collaboration was secured;
- *Discover stage*, which describes the initial user research activity undertaken in each setting;
- *Define stage*, which presents the activities aimed at uncovering themes and patterns, sharing insights and deciding on direction;

---

<sup>12</sup> The REF is the framework through which UK higher education intuitions are assessed on the quality of their research activity.

- *Develop stage*, which describes idea refinement, prototyping and similar activities;
- *And Impact of design activity post-collaboration*, which presents the outcomes and outputs from the activity and their associated impacts.

These stages have been applied loosely, and should be viewed as a general guide to the stage of the project, rather than a statement made by the designer on the particular purpose of an activity.

As is required by REF (2011), this template uses a narrative style, in order to present the data in a familiar, accessible way that allows for improved orientation around the design activity. From a philosophical perspective, it is widely recognised that the delivery of a narrative can be effective in fostering an understanding (Bruner, 1991). Wherever possible, the narrative draws on raw data, in order to present an unaltered, although abridged, version of events and to provide richness to the description. To continue to ensure objectivity, the data generated by project stakeholders has been used to describe events as much as possible. However, reflection-on-action logs have been referred to where an activity that has been established as critical was not captured by other methods. An abbreviated version of the design activity has also been agreed with the Chief Executive of each charity to ensure accurate interpretation of the prominent activities (see p82).

Particular care has been taken when presenting these events to select quotes that describe the event, but do not interpret the activity. As was mentioned previously, the narrative only presents outcomes (and associated activity) that result solely from the use of design.

### **Identifying research participants and data sources**

In accordance with the ethical approval for this study, all project stakeholders have been anonymised to preserve their identity, and the identity of the charities involved. To enable fluent reading of the activity, the names of project

stakeholders have been replaced with pseudonyms that use the first letter of their job title, a summary of which can be found in Table 7. To limit the number of pseudonyms across the case study, where a project stakeholder is only mentioned once their job title is used in place of an alias.

*Table 7: A table to show the pseudonyms of the project stakeholders in each setting, along with their job title*

Project Setting	Pseudonym	Job Title
A	Chris	Chief Executive
	Wendy	Wellbeing Project Manager
	Barbara	Business Development Manager
	Penny	Project Worker
	Lucy	Local Services Strategy and Development Officer (Network A)
B	Carl	Chief Executive
	Harry	Head of Programmes
	Heather	HR Manager
	Brian	Business Development Manager
	Margaret	Membership Manager
	Adelaide	Additional Needs Development Officer
C	Charlotte	Chief Executive
	Melanie	Marketing and Communications Manager
	Maxine	Marketing and Communications Assistant Manager
	Lillian	Learning Manager
	Fiona	Finance Manager
	Olivia	Operations Manager
	Patricia	Programmes Director

Although the data has been presented in a narrative format to enable easy reading, all quotes, statements and claims have been referenced to assure the

reader of the rigour of the data. As there are multiple sources from the same author and year, a traditional referencing system such as the Harvard Referencing system adopted in the rest of this thesis, would not be appropriate. Therefore, I have established a unique system that will allow the reader to quickly establish the author or creator, source and occurrence of the data.

The allocated pseudonym or the term 'designer', has been used to indicate the author of each quote, statement or claim, except for the independently conducted post-collaboration interviews, which remained anonymous. To specify the source of the data, single letter prefixes have been used that relate to the method of collection i.e. prefix 'i' indicates interviews; 'm' indicates meetings etc. Each distinct use of each data collection method has then been assigned a number, which represents its occurrence in relation to the case study timeline e.g. i-17 represents the 17<sup>th</sup> interview conducted in the case study. These three pieces of information are then combined to provide the author, source and occurrence of that data; for example, "everyone engaged in it... the tool worked very well" (Designer, r-18), shows that the quote has been taken from the 18<sup>th</sup> reflection-on-action log, and that I am the author of the citation. This referencing system (a key for which can be found in Table 8) has been applied exclusively and entirely to data collected from the cases, in order to help the reader establish the reliability of the data presented throughout the thesis.



*Table 8: A table to show the key for each piece of collected data*

Project Setting	Interviews (Pre- and Post-Collaboration)  <i>Prefix 'i'</i>	Project Meetings  <i>Prefix 'm'</i>	Reflection-on-Action logs  <i>Prefix 'r'</i>	Emails  <i>Prefix 'e'</i>	Notebooks  <i>Prefix 'n'</i>
A	i-1 to i-8	m-1 to m11	r-1 to r-39	e-1 to e-25	n-1 to n-3
B	i-9 to i-17	m-12 to m21	r-40 to r-74	e-26 to e-87	n-4 to n-6
C	i-18 to i-25	m-22 to m-32	r-75 to r-108	e-88 to e-138	n-7

As this design activity has been communicated as a narrative based on critical events, occasionally the events are presented in an order that does not follow the project timeline. Many narratives follow durative, 'human time' rather than abstract, 'clock' time, where the significance is given by the meaning assigned to events across time (Bruner, 1991). As such, events or activities related to the same critical event have been grouped together to improve communication. Wherever possible, these have still been communicated in chronological order, or else an indication of the precise occurrence has been provided within the text. However, the reference system also enables the reader to see where events may not be presented in sequence, as each unique use of the method has been assigned a number that represents it's precise occurrence in the case study's timeline.

## Charity A

Table 9: Table to outline the key features of Charity A

<b>Charity structure details</b>	Independent charity part of national federation
<b>Gross income</b>	£399,814
<b>Income from charitable activities</b>	£399,814
<b>Number of staff (full time equivalent)</b>	13
<b>Region of operation</b>	Two boroughs in Tyne and Wear
<b>Core charitable activity</b>	Mental health services and support
<b>Period of collaboration</b>	April - June 2012

### Context and collaboration set-up

Charity A is part of a national federation, Network A, who support those experiencing mental health issues in the Tyne and Wear region of North East England. It is a medium-sized voluntary organisation that reported £399,814 turnover in the year prior to the collaboration, reporting a £55,417 deficit in their annual accounts (Charity A, 2012). They had the equivalent of 13 full-time members of staff at the time when this work began.

Northern Rock Foundation, a funding organisation that supports activity in North East and Cumbria, made the initial link between my research and Charity A. The funder had recently awarded a grant to support the extension of the charity's reach into a new geographical area, and recognised them as an organisation that might value expertise in the design of these new services. The introduction was done via email, at which point the Chief Executive of Charity A (hereafter referred to by pseudonym Chris) arranged to meet me to find out more.

At this meeting in February 2012, I described a project that I had conducted during my employment as a Service Designer at AUN, 'Telephone Neighbourhoods'. Using the supporting publication, *Designing Services Better*

*Together* (Warwick, 2011a), I described how this approach had generated new insights about the users, created a new service delivery pathway, and influenced the policy and strategies of the organisation. I also used the Double Diamond model (Design Council, 2005) to describe the basic stages of a design approach. Chris then expressed the desire to receive service design support to understand what support they should offer in this new geographical area:

“Because we’ve had this change in extending our area of benefit... the temptation is to just try and reproduce what’s worked in [Area A] in other areas... we kind of know that’s not the way to do it... you know, it’s hard I think to really work from people’s needs and generally construct a project around meeting those needs, you know, it’s where the approach you advocate to us... was attractive to us because we needed to make sure we had a thorough way of designing those”

(Chris, i-1)

Chris agreed to pursue the collaboration, and following ethical approval, it commenced on Monday 30<sup>th</sup> April 2012.

At the pre-collaboration interview, Chris outlined that the main focus of my work would be the expansion into a new geographical area (Area B) (i-2). As well as Northern Rock Foundation funding, this growth was being supported by a small grant from the local council in that area, but Chris anticipated that this contract would not be renewed or would be significantly reduced at the end of the 18-month period. He also felt that existing contracts with their primary local council were at risk of being significantly reduced in the near future, as the contract for one service had already been cut by 20% (Chris, i-2). He also described a difficult funding climate currently and that the desire for funders to support ‘new ideas’ had favoured them initially, but was now hampering their success. Despite this constriction of resources, he outlined that the strategic objective for the organisation was to increase their turnover from £500,000 to £1,000,000, but that the charity were aware they needed to do this in a sustainable way; “[we need to] be very careful we don’t over stretch our self” (Chris, i-2).

During this interview, Chris also reported an increase in demand for all of the charity's services, attributed in part to the recession, which had led to increased unemployment and an overhaul of the benefit system, both impacting on the amount of people experiencing poor mental health. The difficult economic climate had also led to the closure of a number of other services in the region that had previously supported their beneficiaries, directly or indirectly (Chris, i-2).

Chris also outlined the fact that the charity had no current process for developing services, and no guidance for staff that would normally undertake this; "really ad hoc... no formal process" (i-2). He said that ideas would often come from current service users, and Charity A "maybe are not so good at going to the need of clients we don't engage with" (Chris, i-2). He said that historically, the charity had fallen foul of "that temptation to kind of think of a good project, set it up and then look for people who might benefit from it", citing one example of receiving a grant for a gardening group that no one then attended (Chris, i-2).

### **Discover stage**

In order to introduce myself and my research to the team members, I had a number of meetings with key members of staff. The Wellbeing Project Manager (hereafter referred to using the pseudonym Wendy) was responsible for the development of the new service offer, and so was a key person for me to work alongside.

During this initial meeting, Wendy said that she had spent most of her time trying to get to know local partners and establish herself in the area to understand what services already existed and "what is missing" (m-1). She expressed the necessity to establish the need in the area before launching a new service:

“We can’t just move into [Area B].... [and say] this is what we’re about and this is what we’re going to do because [Area B] just may not need that or someone else might be delivering that.”

(Wendy, m-1)

Wendy invited me to attend a listening event that was being held by a partner organisation to understand what people in the locality needed from mental health provision in the future (m-1). I asked if this was an opportunity to develop a form for people to provide opinions on what Charity A should offer. Wendy agreed that this was something I should work on; “oh please, brilliant” (Wendy, m-1).

*Figure 9: Front and back of research tool (anonymised)*

**your**

We are \_\_\_\_\_, a local charity that provides support and guidance to anyone affected by a mental health issue.

For the past 20 years, we have been helping people in and around the Gateshead area, building services around the needs and wishes of our clients. We are now expanding to offer help to people in North Tyneside, and we'd like to build our services and support around what **you** want.

It would be great if you could tell us what mental health support you'd like us to offer in North Tyneside. Please answer the questions on the back of this sheet or get in touch and let us know your thoughts and opinions.

Thanks,  
**your** team at \_\_\_\_\_

What worries you?  
[ ]

What do you find stressful?  
[ ]

What makes you happy?  
[ ]

What would you like to be better at?  
[ ]

What would you like support with?  
[ ]

Do you have a new idea, or is there something that you used to like that's no longer available? Write anything else you'd like to see here:  
[ ]

**your**

I noted in my reflection-on-action log that I designed the research tool (Figure 9) to gather thoughts “from those who fit themselves in the mental health bracket, and those who don't” (Designer, r-6). The research tool also included a brief description of Charity A. This description was written without referring to any

existing versions used by the charity in their publications, in order to write it in terms that would be familiar to people outside of the system. When sharing the listening tool, I made particular mention of this approach in the accompanying email, saying:

“I did the writing without referring to the current leaflets on purpose to see how I would describe it based on what I know”

(Designer, e-3)

I had preceded Charity A with ‘your’ in order to emphasise the person-centred way the charity was developing their services, which Wendy said she ‘loved’ (Designer, r-6). She also then suggested other places that the research tool could be sent to get more feedback (Designer, r-6).

As a result of the perceived value of the research tool’s description, Chris sent me a draft version of a brochure that was currently being produced to inform beneficiaries about the different services they provided (Chris, e-4). Chris thought that I might be able to provide an objective opinion on the content (Chris, e-4). Having reviewed the draft descriptions, I made notes on the terms and phrases that could be confusing for those who had not accessed mental health support previously. I also suggested that they should share drafts with non-service users, as well as current service users, to ensure they were accessible. Chris agreed and acted on these comments (Designer, r-5).

To continue the user research, I suggested to Chris and Wendy that doing a service user review that would be relevant for both the Wellbeing project and a proposed expansion of the counseling services (m-2). In doing this, I explained the difference between their current approach to service reviews, which comprised rating existing features, and a service design review, which “was more holistic” (Designer, m-2; m-3). They both agreed to take this approach (Chris, m-2; Wendy, m-3).

Wendy and I had a meeting to discuss the different ways of gathering opinions from those who did not access existing mental health provision, as well as comfortably getting opinions from those who did access their services, but who might be vulnerable (m-3). For both groups, I suggested using a ‘fictional character’ to allow people to project opinions on to a persona, rather than identifying their own feelings (Designer, m-3). Wendy agreed that this could be an engaging format that would provide us with “different” results (m-3). Wendy stated her desire for me to assist with this research:

“I think where as I might be sitting with my blinkers on, you wont be, so I'm more than happy to work together on it and you can kind of shine a completely new set of eyes on it”

(Wendy, m-3)

During this conversation, we also began to discuss the need to help service users move on from Charity A’s services; “there’s nothing to take... to really help push [service users] on and really help and support them out of here” (Wendy, m-3). Wendy described a previous service that had worked as a time-limited offer, and I asked, “Is there any reason why it wouldn’t work within Wellbeing projects?” (Designer, m-3). This question helped Wendy reflect on the reason for having continuous support, saying:

“I’ve never even thought about it before and now I’m like ‘whoah controversial!’ but, yeah... I feel like it’s a light bulb moment really isn’t it?”

(Wendy, m-3)

We agreed that the user research would also explore the idea of having a time-limited offer in the new geographical area, on the premise that the funding was time-limited anyway (m-3). A plan was developed (see Figure 10), which used a persona and a timeline to explore the type of support that would be important to help someone become and stay well after the service ended. I conducted the research alongside the Wellbeing service support workers, working one-on-one with the service users to make them feel comfortable to share their thoughts

and experiences. In my reflection-on-action log, I wrote; “everyone engaged in it... the tool worked very well” (Designer, r-18). I also said that I felt people were open to the idea of progression, and they had recognised it would “provide motivation” (Designer, r-18). I shared the data with Wendy, who said she found “the format really helpful, especially that people had thought about what a character would need to do at each step” (Designer, r-20).

*Figure 10: Plan for user research into time-limited offer (anonymised)*

We also used a similar approach for the user research workshop with potential service users, which Wendy and I carried out in the new geographical area. However, we also built in a section of the workshop to understand what support currently existed that our persona could draw upon, and what they would benefit from in the future.

Whilst the workshop started out with the format we designed, it was soon very clear that there was not a lot of knowledge about what existed, so this went very quickly into what should exist (Designer, r-19). I noted in my reflection-on-action



log that Wendy and I felt the research had demonstrated “how much *anything* is needed” and that it would be key for Charity A to “manage expectations” of users in the area without the organisation having a guarantee of an extended presence (Designer, r-19).

To help highlight this, and other findings from the different research activities, I produced a summary document with short titles, description of evidence, and a sentence about what that meant for the charity (see Figure 11). This was circulated to Wendy, Chris and the Business Development Manager, hereafter referred to by pseudonym Barbara.

*Figure 11: Part of user research headlines*

### Research headlines : your

#### Where do I start?

No-one holds all the information about Mental Health provision in North Tyneside, and maybe that is not possible, but there isn't a clear starting point for those seeking information about mental health. Not only do people need information, but they often want someone to broker the link between one service and another.

**There is an opportunity to be the flagship charity for Mental Health services in North Tyneside. This will also mean we need to have as much information about other services and partners at our fingertips to support all enquiries as best as possible.**

#### Filling the gap

There is a clear gap between Primary and Secondary mental health care that needs to be addressed. Whether people are moving between the two provisions in either direction, or if they fit in neither criteria, there is a clear frustration with the lack of provision in the 'gap'.

**There is a clear need for a supported recovery model that can be easily accessed and this could be a prime opportunity for**

#### People like me

There doesn't seem to be any mental health-specific services with a social focus in North Tyneside, but it is acknowledged as being key in people's recovery and their development of social skills.

**Our services in Gateshead have an important social dimension; we need to capitalise on this strength in North Tyneside and make more of it in our current provision.**

Just before the end of my third week when the majority of the user research was being conducted, Chris asked me if I would co-present a workshop at Network A's Chief Executive conference (Designer, r-14; Chris, e-12). I noted in my reflection-on-action log that I was “encouraged to see that [Chris] was thinking my work would be good enough to show at that stage, but also that the approach was one that should be advocated” (Designer, r-14). Chris also invited me to introduce myself to the organisation's Board of Trustees at their next

meeting, so that they understood Service Design and the kind of work I was undertaking.

When meeting the Trustees, I introduced Service Design using the same AUN project I had used to engage Chris. I noted in my reflection-on-action log that I received a “very warm welcome and people were keen for me to make observations about the organisation” (Designer, r-16). I was invited back to speak again at the next board meeting, which would coincide with the end of the collaboration.

### **Define stage**

In a meeting with Barbara, I shared parts of my conversation with Wendy about the idea of supporting service users to progress from Charity A’s services (m-4). Barbara then shared a previous unsuccessful Reaching Communities bid which was based on the idea of employing a progression worker. I said that I thought the idea was still relevant, but it needed to be embedded in to the service provision; “more of an overarching theme as opposed to just a worker” (Designer, m-4). I expressed what that would mean in terms of service touchpoints<sup>13</sup>, saying that there would be focus on the job role, the environment, but also “building that initial partnership... and resource so there’s other ways of accessing support” (Designer, m-4). I stressed that these were early thoughts based on initial research, but Barbara felt they were relevant, saying:

“I think it’s better for somebody like you to come in and for me, who is hackneyed seen it all before, done it all before, it’s refreshing to have somebody to come in and say ‘look I think this is important’”.

(Barbara, m-4)

I also expressed how the idea could relate to other issues that were effecting

---

<sup>13</sup> Touchpoints are the interfaces in a service with which a user interacts e.g. a website, a member of staff, a leaflet.

Charity A, including that many potential beneficiaries “will be holding down jobs and they can’t come here” (Designer, m-4). Barbara asked if I would start “mapping some of that out”, stating that she was “really quite excited about it” (Barbara, m-4). I agreed that I would try and capture the early thoughts on the idea (Designer, r-10).

My reflection-on-action log describes how I first sketched the different elements of how progression could be designed into their service provision, before using Adobe InDesign to create a visual (see Figure 12) (Designer, r-13; r-14). I conducted some desk research into the concept of progression workers, and found that this wasn’t prevalent in mental health provision, but was more common in alcohol and drug abuse recovery, often called a ‘recovery navigator’ (Designer, r-10). In order to create a term that encapsulated not only the new job role, but also the underpinning strategy, I entitled the diagram ‘empower your mind’ (Designer, r-14).

*Figure 12: Draft 'empower your mind' strategy (anonymised)*

The diagram was sent to Barbara, and I introduced it to Chris in a conversation before sending it. I said that “I wanted to try and draw the different conversations and thoughts together”, and that it should be treated as “an idea, even though it was written in a very 'final' way” (Designer, r-14). My log captures the conversation we had after he had viewed it, saying that “he thought it was helpful to see it all pulled together, and he thought it was a great starting point” (Designer, r-14). He mentioned the online resource particularly, as he said “it scared him, but he could see that it was a good move for the organisation” (Designer, r-14).

I also brokered the idea with Wendy in a meeting, explaining the basic concept and the aspects of our research it related to (m-5). I noted in my reflection-on-action log that “she was starting to realise how an empowerment worker could be most effective at the end of recovery, but the principles could be involved much earlier so I feel as though I've helped her to look at the role in a different way” (Designer, r-15). She helped to flesh out the role by suggesting the type of background that the empowerment worker would have to possess:

“Some kind of community work really, with experience or knowledge of people’s mental health issues... it is just about supporting people, and supporting people to set those targets and stick to them and with them on those.”

(Wendy, m-5)

She also suggested that there could be a volunteering support role, and they could also act as empowerment workers, increasing the capacity of the project even further (m-5). I updated the diagram to reflect this suggestion (see Figure 13).

*Figure 13: Part of updated 'empower your mind' strategy diagram (anonymised)*

I used this version of the diagram to have a follow-up discussion with Barbara (m-6). I referred to the original Reaching Communities bid which had suggested the progression worker would support a person “the whole way through” and so didn’t address any of the capacity issues the charity was experiencing (Designer, m-6). She commented that the diagram had helped to clarify the idea for her saying, “I could actually write that bid from that” (Barbara, m-6). She also reflected that it was a useful reference point for her to think about the whole development strategy for the charity, stating:

“I can actually look at the pictures and translate it into a written word now, into a draft... I can make sure it’s properly itemised and that it links across.”

(Barbara, m-6)

I stressed that this was still an idea, and that we should have a meeting to think about the idea in more detail once the user research was completed, with Chris, Wendy, and Barbara all in attendance (Designer, m-6).

At this meeting, I used the diagram to begin talking about the strategy and how this had developed from the research (Designer, m-8). Chris said that he had not been keen on the term 'empowerment' at first but that he had recognised it was appropriate for the service users, saying:

"If Laura's time here has kind of reinforced anything it's that we need to have several vocabularies. One for the public, and there's even a difference between the current the service user public and the general public."

(Chris, m-8)

I shared the findings from the existing service user research, and explained that some of this had focused on the concept of progression. Chris said "that would have scared them" (m-8), and I reassured him that it hadn't, and that the response had been positive (Designer, m-8). Wendy also reiterated that the research had been used to underpin the strategy, and that "it completely sums up what [Area B] want" (Wendy, m-8).

Wendy referred to her 'light bulb moment' (m-3), and said that it had helped her to look at things differently both in Area B but also in Area A. She reflected on the experience of a specific client, and suggested that:

"She has developed so much, but are we doing her a disservice by not having this [empowerment worker] to support that next step? It's about encouraging people to have aspirations as well, and changing that culture."

(Wendy, m-8)

Similarly, Chris also reflected that the strategy represented a cultural shift; "it's the next step of our organisational shift... moving from drop-ins and wellbeing to resilience and progression" (Chris, m-8).

At the end of the meeting, everyone was in agreement that we should continue

to work on the idea and develop the elements of the strategy. Barbara felt it should form the basis of their bid to BIG Lottery Reaching Communities fund, and that she would begin working on the application (Barbara, m-8).

## **Develop stage**

Having agreed to pursue the 'empower your mind' idea, Wendy shared the concept with one of the project workers, hereafter referred to by the pseudonym Penny (Designer, r-21). They discussed whether or not they could move towards an 18-month timescale for their current clients and how they would do that. They invited me to attend a meeting they had scheduled to help them think about this.

At the meeting, we focused on the potential benefits of a time-limited service, and then considering how that might work and what might be needed. In my reflection-on-action log, I noted that:

"I asked quite a lot of questions about the structure of a potential service and I found it very helpful to take them through it stage by stage as it clarified my thinking about different steps, and presented new problems and possibilities as we discussed it in detail."

(Designer, r-25)

We discussed what would be needed for someone to progress on to new activities and support after 18 months. I felt this "helped them to understand what stages would need to be built in from the organisational point-of-view and how they would absolve that workload" (Designer, r-25). We also considered under what circumstances we would extend the agreement, and how that would be managed. I also helped them to imagine what the touchpoints of the service could be e.g. suggesting the service users plan could be like a passport etc.

At the end of the meeting, both Wendy and Penny were discussing the need to ensure the progression focus is applied to their current services, as well as the

offerings being developed for the new locality (Designer, r-25).

Following this meeting, I produced a customer journey (Figure 14) that reflected the service experience we had discussed, which I entitled 'The Partnership Service' to reflect the mutually cooperative relationship this service would require. I used simple illustrations and characters to describe how the different stages of this service would work. My log captured that I had produced a plan from the customer's point-of-view to emphasise that "new services should be considered from this perspective, as it shows the *need* for it, as oppose to the organisational justification for it." (Designer, r-26)

*Figure 14: Partnership service customer journey*

Having shared this, Wendy said it was "great, and exactly what we discussed" (Designer, r-27). I then moved on to designing the service users' personal plan (Figure 15). When it was sent to Wendy and Penny, I stressed that we needed to think carefully about the words we used and that the draft was merely a starting point. Penny said she thought it was "nice and user friendly and not too daunting" (Designer, r-30). Wendy replied saying "you're a star! I love it!" (Wendy, e-20).



*Figure 15: Two pages from the partnership personal plan*

Wendy introduced the idea of the partnership service to Chris. My reflection-on-action log states that she was nervous about his potential reaction to the concept of offering time-limited services more widely, and she was planning to use the documents I had produced to help explain the concept (Designer, r-29). After their meeting, Wendy said that Chris had responded positively “and agreed to everything in principal” (Designer, r-29). She said they had discussed how the service could be tested with the existing service users, deciding that it could be built into the skills courses that are offered, as they have a natural end point to them anyway (Designer, r-29).

After this, I had a meeting with Chris to plan the last two weeks of the engagement. Chris reflected that the way the ‘empower your mind’ strategy can inform other aspects of Charity A’s work was crucial, saying:

“That’s the key isn’t it? It’s linking those different elements of the service without making any one dependent on the other... that’s probably quite a shift in how we think. It was a bit ad-hoc in the past, it was just about you know we offer the service users this kind of thing... but I think linkage without dependency is quite important. It's a framework I think.”  
(Chris, m-9)

Chris also felt that the approach had been “really good” for the charity, and he wanted to understand how they could continue that; “is there going to be a legacy? I almost want to say a crib sheet or something” (Chris, m-9). We agreed that I would produce a toolkit that included an introduction to Service Design that they could refer to in the future, and share with other members of staff.

Given the limited amount of time available to compile a toolkit, I gained the permission of AUN to use a toolkit I had created for their staff as a basis for Charity A’s (Designer, r-31). I retained the format but added an introductory section that explained the approach and some of the theory behind it (see Figure 16). I also entitled it 'Service Design: What, why and how?' to reflect that it is “an information resource that explains more about the context of Service Design” (Designer, r-32). Finally, I changed the styling so it reflected Charity A’s brand guidelines, and changed some of the examples of services to include some more relevant uses of the approach.

*Figure 16: Two pages from 'Service Design: What, why and how?'*

On sharing this with Chris, he said it was “very, very helpful and practical, and it’ll

help us keep right in the future” (Chris, m-10). He said he thought it was “very clear... you could sit down with that document and it would give you some techniques to design a new service” (Chris, m-10). He also asked if he could send it to Network A to demonstrate the work that we had been doing (Chris, m-10). Barbara also said the information would support them to use Service Design in the future; “[it] will prove to be a very useful tool in your absence” (Barbara, e-23).

## Impact of design activity post-collaboration

*Table 10: Table showing the collaboration's key design outcomes*

Project stage	Design outcome
Define stage	Empower your mind diagram
Develop Stage	Partnership service customer journey; Partnership personal plan prototype booklet

Exactly a year after the completion of the collaboration, Charity A were awarded £426,636 by BIG Lottery Reaching Communities fund to deliver the ‘empower your mind’ project (Chris, i-8). This represented an increase of 56% in Charity A’s turnover (Charity A, 2012) at a time when the organisation was considering the possibility of having to make redundancies (Chris, i-8). Chris said the feedback from BIG Lottery was:

“Really, really positive feedback on how clear our application was, how well rounded and how we were going to achieve the outcomes was very clearly demonstrated. The evidence of need from service users was very clear. Full of praise.”

(Chris, i-8)

The successful award has allowed them to expand their area of benefit further so that they now have a presence in much of the surrounding councils, as well as

Areas A and B. Chris observed that at a time of great financial uncertainty and change, the charity had managed to thrive;

“We have struggled, we’ve lost funding, we’ve had budgets cut and demand’s gone up a lot for services [but] we’ve doubled our income in the last 2 years... what’s really, really nice, particularly as chief exec., is we’ve done it without compromising our values, we still leave stuff alone if we don’t believe in it as a service”

(Chris, i-8)

All three stakeholders independently interviewed post-collaboration reported impacts on a personal, organisational and policy level (i-4; i-5; i-6). In various meetings throughout the collaboration, Chris reflected that much of the work reflected a shift in the organisation’s culture (Chris, m-8; m-9; m-11). In a meeting just prior to the end of the collaboration, Chris said:

“I think you’ve had a big impact in your six weeks here, both in practical terms with ‘empower your mind’ and the consultation, and both in a kind of... subtle shift in how people look at service development”

(Chris, m-9)

This was echoed in the 12-month interview, where he reiterated this observed change in culture:

“It has shifted... the organisational culture, how we think about setting up new services, how we think about our relationship to service users... the ripples from that have gone through the whole organisation”

(Chris, i-8)

A key aspect of this shift was the progression-focused, time-limited service, which was tested and rolled out in both localities in the six months following the engagement (Chris, i-7). Wendy also rewrote all of the organisation’s operational policy for the service to reflect the new strategy (Chris, i-8). Another strategic shift Chris reported at the 6-month interview was that the organisation is no longer “thinking in terms of protecting or chasing funding”, and ensures that

customer need, rather than organisational need, is at the heart of their decision-making process (Chris, i-7).

Chris reflected that placing the service users at the centre had also affected their recruitment. When they had a high application rate for the Empowerment Worker roles, they reverted to service user need in order to help make their selection:

“It was... a really sort of solid theme for those interviews where we had three people who could all have done the job equally well but who was going to be best for our service users. So that’s really kind of been hammered home I think with the team now that you always bring it back to what the service users need.”

(Chris, i-8)

I have also been invited back regularly to explain Service Design and the collaboration outcomes to new staff, to ensure that people understand the service development approach that the charity advocates.

In November 2012, Chris and I co-presented a workshop at Network A’s Chief Executive conference about the Service Design approach and how that had been applied at Charity A. The workshop was originally scheduled to take place once, but due to popularity, it was delivered twice and attended by 40 Chief Executives from the federated network. The workshop gained great interest in the approach, and many people requested a copy of the *Service Design: What, Why and How* toolkit as a result. One participant said:

“I really enjoyed your presentation...and it has given me some ideas for looking at how we approach a pending commissioning process.”

(Participant, e-25)

Also in attendance was Network A’s Local Services Strategy and Development Officer, Lucy. Lucy expressed interest in the work and how it might be used to inform a strategy on the use of Service Design in the network. After much

discussion with Chris and myself, Lucy used the success at Charity A to build a case for the application of Service Design in Network A. Lucy secured a five month pilot that introduced the approach to five other member organisations of Network A. Alongside Chris, I was involved in the recruitment of the Service Design consultancy who ran the pilot between January and May 2014. I was also part of the steering group on the project, and was involved in the recruitment of charities, and monitoring and evaluating the pilot. Charity A successfully secured a place on the pilot, and alongside the other four organisations, reported very positive results from the experience.

The workshop, coupled with the Service Design pilot, has helped to raise Charity A's profile in Network A, with Chris suggesting that their "standing within the network has grown and we're seen as quite... innovative" (Chris, i-7). Chris and Barbara have both shared their experiences of Service Design at DESIS Network presentations, which has also helped to raise their profile at Network A (Chris, i-7).

## Charity B

*Table 11: Table to outline the key features of Charity B*

<b>Charity structure details</b>	Independent charity part of national federation
<b>Gross income</b>	£1,046,466
<b>Income from charitable activities</b>	£690,000
<b>Number of staff (full time equivalent)</b>	30
<b>Region of operation</b>	One borough in Tyne and Wear
<b>Core charitable activity</b>	Health, wellbeing and alternative education services
<b>Period of collaboration</b>	October - December 2012

## **Context and collaboration set-up**

Charity B is part of a national federation, Network B, who provide a broad range of services to address various health, wellbeing, personal and social development needs. Their beneficiaries span all generations, and are all based in Area B, North East England. Charity B is also a medium-sized voluntary organisation that reported £1,046,466 turnover in the year prior to the collaboration, of which £690,000 was generated through charitable activities. In that year, they reported a £65,659 deficit in their annual accounts (Charity B, 2012).

Charity B has a number of sizeable assets including a large building from which they operate many services, and an estate that was rented out to provide income (Charity B, 2012). They had the equivalent of 30 full-time members of staff at the time when this work began on Monday 8<sup>th</sup> October 2012.

In establishing the new partnership service in Area B, Wendy from Charity A had hired a space in Charity B's building. It was during one of her discussions with the management team that she mentioned my research. The Head of Programmes (hereafter referred to by the pseudonym Harry) expressed interest in the work I was doing, and Wendy brokered an introduction between the two of us.

As with Charity A, I first met with Harry and explained the service design approach and the work that I had done at AUN. I also introduced the work that had been done at Charity A, focusing particularly on 'empower your mind'. Harry felt that the approach could be beneficial to the organisation, as it had been through a restructure in the last 18 months following the recruitment of a new Chief Executive, hereafter referred to by the pseudonym Carl. Harry was also new to the team, employed to oversee service delivery. We agreed to pursue the collaboration.

At the pre-collaboration interviews, I established that Charity B had previously focused on youth work, but had expanded rapidly in recent years to offer services that reached beneficiaries of all ages (Carl, i-9; Harry, i-10). Harry described the organisation as “digressing quite a lot... into areas of the wider community” (Harry, i-10). Carl similarly identified this as a challenge for the organisation, asking:

“How do we deliver our services effectively to the borough that meets the needs of the different population mixes, localities and also generate income?”

(Carl, i-9)

Harry echoed this sentiment, saying that the charity was “forever fighting against funding bids on a daily basis” (Harry, i-10). He said that the charity was moving into ‘fee for service’, and with this came a multitude of challenges, including that they were operating in one of the most deprived areas of England (Harry, i-10).

Harry explained that they currently developed services based on their financial viability, saying:

“If anybody wants to come up with a new idea it comes through me...we’ll [Harry and Carl] decide if it’s a goer or not... if it’s viable financially”

(Harry, i-10)

Alternatively, one of the management team might decide on an appropriate funding opportunity if it meets the objectives of a department, and then:

“It’ll go to service managers saying we *are* going for this bid... we need you to have your input in terms of your specific service area.”

(Harry, i-10)

Carl described recent work that had been done at Charity B to help support the shift to fee for service. He said that they had done a “brand refresh” to re-



describe their offer under three outward facing functions (Carl, i-9). Carl said that the key driver for the collaboration was to link the organisation's mission, aims and brand refresh with customer need and demand, saying:

“We have an understanding of what we want to deliver, how we design that around what our clients are saying is a different matter.”  
(Carl, i-9)

He also said he hoped that the work would increase the number of memberships and increase awareness of their services, with “many people knowing what we can provide” (Carl, i-9). However, he expressed concern that the work “fits in with the direction of travel” he has established and that I was not to come in and “say that all goes out the window” (Carl, i-9).

### **Discover stage**

In the first days of the collaboration, I spent a lot of time with Harry and Carl establishing the areas of work that I would focus on (Designer, r-40; r-41). We decided that I would concentrate on three issues; the charity's membership offer, supporting BIG Lottery consultation, and the services they provide to schools, all of which were ongoing projects being led by existing members of staff (m-14). Carl asked for this to be communicated in a document (Figure 17) (Carl, m-14).

*Figure 17: Design brief for Charity B (anonymised)*

Once this was agreed, Carl sent an email to all staff, introducing me as a PhD student and stating that my “detailed remit has now been finalised” (Carl, e-27).

During a conversation with Harry about how I could investigate the membership offer, I suggested that we asked an independent person to come in to use the gym facilities and report on their thoughts and feelings at every stage, “to see what the customer experience was like in comparison to another gym” (Designer, m-12). Harry agreed that this was an interesting opportunity and it might help him to understand why they weren’t retaining members (m-12).

We agreed to go ahead with this activity, and I recruited a friend who used one of Charity B’s competitor’s gyms to act as a ‘secret shopper’. I designed the questionnaire to be broad, holistic and largely qualitative, and the questions captured all stages of the journey from finding out about the gym, to attending, to returning home (Designer, m-13).

When I received the secret shopper’s feedback, it was mostly negative and also

showed a general lack of understanding around Charity B's offer and the pricing structure (Designer, r-43). I recreated the customer journey he described in his questionnaire and captured visuals that represented his different points. In my reflection-on-action log, I noted that I "put the commentary in first person to create a powerful story and... to demonstrate the internal dialogue experienced by someone coming for the first time" (Designer, r-44). I accompanied this with a traffic light which was coloured to show how each step had affected the secret shopper's overall experience (Figure 18). The document was then sent to Carl, Harry and the HR manager, hereafter referred to by the pseudonym Heather.

*Figure 18: Sample of Secret Shopper's journey*

In my reflection-on-action log, I noted that Carl has said it was "an excellent piece of work" (Designer, r-44). He also said he was "excited by the work and can see the potential and huge value in it" (Carl, e-34).

As a result, Carl asked if I would accompany him to a meeting with the architects who were doing plans for the building's interior and exterior refurbishment (Designer, r-45). He asked me to take a copy of secret shopper's journey so that we could discuss the flow of the building with the architects (Designer, r-45).

Prior to the meeting, he gave me the current version of the internal plans to look at. I noted in my reflection-on-action log that “I found it incredibly difficult to imagine how it can be designed to meet the needs and requirements of all of the functions it is supposed to serve” (Designer, r-48). Carl echoed this in the meeting, asking “if the building is trying to be too many things to too many people?” (Designer, r-48).

In a meeting where we discussed the next steps, I suggested doing a survey to find out staff’s opinions on the current membership structure where they could contribute their feelings anonymously (Designer, r-45). I then brokered this with the Membership Manager (hereafter referred to by the pseudonym Margaret), explaining what I wanted to find out from the activity (Designer, r-46). She said she thought that it was a good idea and was happy for me to lead it (Designer, r-46).

After compiling the online questionnaire, I sent an email to all of Charity B’s staff, saying:

“I’m working with Margaret to look at [Charity B’s] membership, what is offered and how it is communicated. To help me understand what works well and what could be improved, I’d really like to know what you think”  
(Designer, e-36)

*19 members of staff completed the online questionnaire. I compiled a document that summarised the responses to each of the questions in a visual format (*

Figure 19), which was then sent to Harry, Carl, Margaret and Heather.

*Figure 19: Section of summary of staff survey results*

The staff survey had revealed that the current membership offer was not clear to staff or customers. In a meeting with Carl, we discussed the confusion around the membership offer and current pricing structure. Carl said that the charity made decisions about the membership pricing without a detailed understanding of the offer's cost to the organisation. He said:

“You’ll find in there that someone will say they’re offering it at £19 so we’ll offer it at £15 or £12 or £18, without the real work that says what does it cost to deliver. If someone was going to access our gym as a starting point, and access all the classes, and want to come in everyday, what does it cost us? I don’t think we’ve ever done that work.”

(Carl, m-14)

As a result, Carl agreed that I should work with the Finance Manager to help me establish what the true cost of a membership was to the organisation (m-14).

When undertaking this financial analysis, it became clear that the current membership software system was unable to provide some of the data required to establish the cost per visit. Without this, we were only able to say how much profit the charity made from the average visit, which is £1.74. This is a 65% mark up on the organisational cost of each visit. These figures were communicated in an email to Carl and Harry, as well as the data limitations of the current membership software (Designer, r-57). In a meeting to discuss the information, Carl and Harry were unsure if the figures were accurate, with Carl saying “I don’t believe it” (m-17).

### **Define stage**

In the third week, I created a summary of the research so far that I shared with Carl and Harry (r-53). One of the headlines was about the building; ‘our building is our biggest asset and biggest challenge’. Within this I described the advantages and disadvantages of the building, and that ‘understanding how the building should be used in the future, or whether it should be used at all, is key in understanding how the charity will operate in the future.’ In this document I also said that the research had shown that the gym had no clear identity; ‘pitching itself to various target markets including corporate markets’. I described that ‘the conflicting needs and demands of the different target markets mean that neither will be receiving the optimum customer experience, impacting on customer retention’.

In a follow-up discussion about this summary, I asked Carl whether the gym was focused on the community or on generating income, and he said “it’s both” (Carl, m-15). Relating this back to my activity, I said that the two customer bases would want a very different type of experience, and it would be designed differently (Designer, m-15). He stated “I’ve seen it work” (Carl, m-15).

I said that I felt a community gym would best suit the needs of the beneficiaries and the building's locality (Designer, m-15). I decided to write a fake newspaper article that described the general idea through the power of story (Designer, r-56). I accompanied this with a blueprint of a community gym service that explained the different stages involved (see Figure 20)

*Figure 20: Service blueprint for community gym (anonymised)*

In response to these documents, Heather said she felt that a community gym “would give a sense of ownership” (Heather, e-51). Carl and Harry both wondered if it would have an impact on the charity's income; “my aim would still be accessible to all... but still make a profit” (Carl, m-17; Harry, m-17).

### **Develop stage**

I decided to focus on the current membership structure and arranged a workshop with staff to try and co-create a new system. I shared this idea with Margaret, and I noted in my log that she was reluctant, saying she thought “the structure needs to be set at management level” (Designer, r-51). She also suggested that the programming of the software system meant there would be too many difficulties to change the membership structure now. I suggested that

we thought about what it might look like in the future i.e. what would be rolled out when the building was refurbished, which she agreed was a good plan (Designer, r-51).

I noted in my reflection-on-action log that “I would be better off having no senior management in this workshop” to allow front-line staff to be honest (Designer, r-62). As a result, I asked Harry and Carl if they would allow me to run the workshop just for front-line staff, and they agreed providing they received feedback (Designer, r-62). Although seven members of staff participated in the workshop, two members of staff did not attend as they were told it was “not a priority” (Carl, e-62).

The first workshop activity was to map what currently existed. I noted in my reflection-on-action log that staff said how complicated they found the structure, and generally shared information with each other that they hadn't done previously, for example, “[a member of staff] did not know that there wasn't a membership offer in youth and play and arts” (Designer, r-65). The map prompted discussion and participants started talking amongst themselves and discussing the pros and cons of the membership. We then generated ideas about how it should look, using personas that were co-created with Margaret (see Figure 21), to stimulate ideas. After some further discussion, we did a brainstorm about how we could create awareness about the organisation (Designer, r-65). After the workshop, I received positive feedback from all participants, with Margaret saying she “feels for the first time like we can actually move forward” (Margaret, e-66).



*Figure 21: Some of the personas created for the workshop*

I summarised the different findings from the workshop into two scenarios for progression; an ideal world scenario with no annual membership fee, what would happen if everything stayed the same, and a middle ground scenario. After checking the explanations with Margaret, these were shared at a meeting with her, Carl, Harry and Heather. In the meeting, we talked through the two scenarios and how those had been devised. Margaret said that “we need to make changes... each function needs to decide what’s going to be the member rate, and what’s going to be the visitor rate” (Margaret, m-18). Heather agreed that things needed to change, saying:

“If you think that’s confusing and contradicting what we’ve got now...  
how confusing is that for people out in the community?”  
(Heather, m-18)

Harry was concerned that the ideal world scenario had been created without considering the “budget implications” saying “staff don’t know the business setting” (Harry, m-18). Carl also said “that’s a member of staff that will go” (Carl,

m-18). I explained that the workshop “was about an ideal world, if we were starting afresh” and we should consider how we could get close to that (Designer, m-18). Carl and Harry also discussed whether staff had the skills to co-create a new membership structure, with Carl saying “we’re back to competency” and “how do we measure objectivity versus personal?” (m-18). Heather said she thought staff involvement was something “to be proud of” (m-18).

At the end of the meeting, we agreed that I would produce a brochure for each of the different options in order to have something tangible to review (m-18). These brochures (Figure 22) included some simplified membership categories and a new description of Charity B’s activities and unique selling point, including the tagline “join Charity B’s family”. I sent this to Margaret for feedback, and she “expressed surprise at the idea of a [Charity B] family” but she said “we are like that though aren't we?” (Designer, r-68). I added some descriptions around the outside of the brochure spreads to explain the reasons for particular phrases or decisions. I sent this to Carl, Harry and Margaret and asked them to focus on the tone and description in particular (Designer, e-71).

*Figure 22: Annotated page of new brochure*

Carl and I met to discuss the different scenarios. In this discussion, it became apparent that Carl had thought the current concession rate was for people in receipt of benefits:

“Well I think it should be concession... I think it should be student, senior, all those in receipt of benefits”

(Carl, m-19)

As a result, we then discussed the current pricing structure. In my reflection-on-action log, I noted that:

“Carl agreed with the premise of the membership structure, and went onto build on my initial suggestion and develop a scheme of his own, which firstly was clearer for the customer, secondly was consistent, and thirdly was cheaper and recognised the limitations of the current clientele.”

(Designer, r-70)

He agreed that it was important to “keep it simple” (Carl, m-19), and that he would share this new scheme with Margaret and Harry. Carl also said he liked the tone and language of the brochure, and that it was a “good starting point” for their graphic designer (Carl, m-19).

## Impact of design activity post-collaboration

*Table 12: Table to show the collaboration's key design outcomes*

Project stage	Design outcome
Discover stage	Big Lottery consultation summary report (see Appendix 8)
Develop Stage	Brochure prototypes New pricing and membership structure

During the post-collaboration interviews, all five participants reported outcomes on a personal level, in particular that the engagement had made them “think differently” about how they develop services (i-11; i-12; i-13; i-14; i-15). In the 12 months following the collaboration, Harry, Margaret, Brian and Heather all left the organisation. However, at the 12-month interview, Carl said that the organisation had continued to reflect on its service offerings:

“[We have] started questioning what needs to happen regarding implementation to what good looks like... and actually what culturally was stopping us delivering what we were doing... it was historical stuff, it’s always been done this way and that’s how we do things... so that has changed”

(Carl, i-17)

He said that he felt there was an understanding of “what we can do better, what we could do differently, how we need to probably look at things differently” (Carl, i-17). In line with this, Carl described the overarching outcome as placing the customer at the centre of their development, saying:

“[Taking] the perspective of the customer experience and also what the customer feeds back that helps us design and look at the way that we do things.”

(Carl, i-16)

Only one of the five people interviewed by the independent researcher felt that the work had made any impact at an organisational level (i-12). One said that it had not impacted at a community level because “we’ve got our mission and our aims and we’ve set business objectives each year” (i-14). At the 6-month and 12-month interviews, Carl suggested that the organisation had a renewed appreciation for process, and that they recognised that they could achieve things if they went through “certain step processes and understand the customer” (Carl, i-16), although that step process had not been formalised.

At the 6-month post-collaboration interview, work had started on the refurbishment of Charity B’s building exterior. Carl confirmed that the interior refurbishment would follow, but said that they had made some significant changes to the building plans, portioning off a part of the structure to create 15 social housing units (Carl, i-16). He said the reason for the change was:

“Excellent drivers and listening to what the community is saying in terms of what’s a need, but we have this big building and... in terms of sustainability the income and it’s a sure income of 15 units, as opposed to a table tennis room... is far more appealing and justifiable.”

(Carl, i-16)

In March 2013, Charity B were awarded £196,673 for their successful application to BIG Lottery Reaching Communities Fund (see Appendix 8 for description of associated design activity). Carl reported that BIG Lottery had given them particularly good feedback on their user research, saying “it was stronger consultation” (Carl, i-16). In the post-collaboration interview, one stakeholder said they were committed to using that approach to user research again (i-15), and at the 12-month interview, Carl reported that the way the

organisation conducts their consultation has changed to follow a more interactive model (Carl, i-17). As a result, they had also secured an additional grant to deliver a focused project in the community (Carl, i-17). Whilst Carl acknowledges that the consultation has improved, he also suggests it needs to become “more embedded” (i-17). To move toward this, he reported that in the year following the collaboration they created a new post to improve the monitoring and data collection capabilities of the organisation (Carl, i-17). He also said there were plans to improve the membership software system once the building refurbishment had been completed (Carl, i-17).

At the 6-month interview, Carl reported that the membership structure co-designed during the collaboration had been rolled out and “worked very, very well” (Carl, i-16). He said that they had managed to retain their number of members, which they felt was very good at a time when the building refurbishment was underway (Carl, i-16). He confirmed the concession rate was still in place, and that had led to more direct debits than ever, which was particularly good for the organisation as it gave them a higher level of fixed income (Carl, i-16).

He also said that the collaboration had helped them to redefine the membership department so it was now a ‘customer care department’;

“We’ve actually moved that department from what would have been a back engine support service function into a programmes function, so it’s a forward facing”

(Carl, i-16)

One of the main concerns expressed by Carl and Harry was that staff would not respond well to the change in membership structure (Harry, m-19; Carl, m-20). However, at the 6-month interview Carl said:

“I didn’t think some of the staff would align to the relook at memberships and when we were looking at realigning some of the

services with the work that you did... they did it more than I thought they would.”

(Carl, i-16)

Although in the post-collaboration interviews, some respondents felt the work had helped to break down barriers with “users and staff and funders” (i-15), Carl felt that there were still some barriers to completing a major cultural shift; “that’s not just about people... [It] might be my agenda has to slightly change or something of that nature” (Carl, i-17).

Carl felt that whilst the collaboration had increased the creativity and entrepreneurial capacity of Charity B, it had reduced by “50 percent” since the engagement had ended, without having a “dedicated resource” to support the activity (Carl, i-16).

“I think I was very clear at the end where I do think it still needs dedicated resource to drive this sort of thing forward and I think the placement exacerbated that in terms of showing me that’s what’s needed really”.

(Carl, i-16)

Although all participants were enthusiastic about the service design approach, they have not engaged with the approach or a practitioner to develop any services in the 12 months following the collaboration (Carl, i-17).

## Charity C

*Table 13: Table to outline the key features of Charity C*

<b>Charity structure details</b>	Independent charity
<b>Gross income</b>	£1,377,925
<b>Income from charitable activities</b>	£251,388
<b>Number of staff (full time equivalent)</b>	33
<b>Region of operation</b>	National
<b>Core charitable activity</b>	Encouraging children's engagement with literature
<b>Period of collaboration</b>	February – April 2013

### Context and collaboration set-up

Charity C is a national charity based in North East England. They offer a variety of services that aim to engage children in reading, operating out of their own visitor centre, and various educational institutions. It is a medium-sized voluntary organisation that reported £1,377,925 turnover, as well as a £187,980 deficit in the year prior to the collaboration (Charity C, 2012). They had the equivalent of 33 full-time members of staff at the time when this work began in February 2013.

In February 2012, I did a presentation about Service Design at a Community Ventures<sup>14</sup> alumni event. A Community Ventures partner who was supporting Charity C with their business strategy attended my presentation, and in December 2012 suggested to Charity C's Chief Executive (hereafter referred to by the pseudonym Charlotte) that they might benefit from engaging a Service Designer.

---

<sup>14</sup> Community Ventures is a project run by a local funding organisation, Community Foundation, providing free expertise from leaders in the business, public and charity fields to help voluntary projects or organisations 'make a step change, strengthen their operations or plan a new strategy' (Community Foundation, 2014). The organisations that have benefited from this support, along with the partners providing the advice, can attend a quarterly meeting to hear from experts in relevant fields.



As with the previous cases, I initially met with Charlotte to discuss a potential collaboration, using my past work as examples of the role a Service Designer could play. Charity C had worked with a marketing consultancy a year prior to this, which had established the different audience segmentations that accessed their services. Charlotte was keen to build on this knowledge to understand these audiences' expectations and motivations, in order to communicate with them more successfully. She suggested that I meet with the Marketing and Communications Manager (hereafter referred to by the pseudonym Melanie) to discuss the support I could provide in more detail (Charlotte, e-88). At this meeting a few weeks later, Melanie said she was keen to get my insight to help understand how they could improve the experience of people visiting the centre. Melanie requested that I begin the collaboration on 11th February 2013, a week before the schools' half-term holidays, in order to research the visitor experience during the centre's busiest period.

In the year prior to the collaboration, the charity had been awarded national status for its visitor centre. Although a prestigious award, Charlotte and Melanie also identified this as one of the key challenges for the organisation in their pre-collaboration interviews, as the charity had to meet the demands of markedly different local and national audiences (Melanie, i-18; Charlotte, i-19).

The rapid growth of the charity over the previous 36 months was both welcome and problematic. In a pre-collaboration interview with Charlotte, she identified the key challenge for the organisation as managing this growth (Charlotte, i-19). Although she said the charity is "quite used to change and challenging the business model", the rapid expansion meant models were often reactionary and applied retrospectively (Charlotte, i-19).

The increase in visitor numbers also had highlighted issues with the centre's physical space as the building was quite often reaching its capacity. As a result, Melanie described the priority for the organisation as "thinking about the

products and services and experiences that we're able to provide either in partnership with other organisations or through Outreach" (Melanie, i-18). She also described the need to make these changes on a restricted budget, with the local council terminating its core arts grant, which provided £1,200,000 worth of funding for local cultural venues, including Charity C's visitor centre (Melanie, i-18).

At her pre-collaboration interview, Charlotte identified the primary driver for the collaboration as informing the charity's direction of travel:

"Bringing that different perspective enabling us to look at things through a different lens and to be able to challenge some of that so I think certainly strategically around thinking around our longer term communication strategy"

(Charlotte, i-19)

When asked about the organisation's current service development process, Charlotte said they normally piloted an idea, and then made that a permanent offer if it received positive feedback (Charlotte, i-19). She said that the service development was driven by "emergent newness", which might be identified in various different ways: from art form; collaborating partners; or funders (Charlotte, i-19). She would then decide if the idea fitted with the charity's strategic priorities and if they had the capacity to support the work. She also said that the process for development in the Outreach programme was more rigorous than for the centre's services, which tended to be developed on a more reactionary basis (Charlotte, i-19). Melanie also felt that the collaboration could improve the way in which the visitor experience was used to inform service development (Melanie, i-18).

## **Discover stage**

I spent my first few days meeting various members of staff and spending time in different parts of the visitor centre to acquaint myself with the Charity's primary

offerings (Designer, r-75). I shared this informal research at a meeting with Melanie and the Marketing and Communications Assistant Manager, hereafter referred to by the pseudonym Maxine. Melanie was keen to know if I had any “instinct” about how the work should progress (Designer, r-77). I suggested that just doing a series of observations over the half term holidays might be the best way of doing some initial research to then inform some future work. Melanie “seemed really keen on that idea” (Designer, r-77) and shared with me the observations that herself and Maxine had undertaken over the summer. I said that the research could be much more detailed if we did multiple observations of the same group or family in different areas of the building and then trying to chat to them briefly afterwards (Designer, r-77).

*Figure 23: An example of how the worksheet would be completed*

I agreed to produce a plan for the initial research, which I accompanied with a completed worksheet (Figure 23) to show how it would be used. I sent this to Melanie and Maxine, the latter of whom said it “sounds great” and should “work well” (Designer, r-77).

On the first day of the half-term holidays, and the second week of the collaboration, I noted that the centre was “unbelievably busy” and whilst “this made for absolutely fascinating observations... after just a short while I did have to help out” (Designer, r-79). However, I noted that this provided me with “an even better understanding of what staff have to cope with” (Designer, r-79). I also felt that staff were “keen to have me contribute and try and iron out the issues they have in these incredibly busy periods” (Designer, r-79). I sent an email to staff asking them to share any feedback or ideas they might have “about how we could improve the customer experience” (Designer, e-90).

During this week, I was also introduced to the Learning Manager (hereafter referred to by the pseudonym Lillian) to see if my research could compliment her work (Designer, r-81). She outlined what she wanted to understand: whether people were coming as a one off; how they used the building; and whether they were engaging properly in the exhibitions/spaces (Designer, r-81). I said I would try and build that in to the remaining part of my observations that week.

At the start of the third week of my collaboration, I analysed the observations, staff feedback I had received, and customer comment cards. I placed these into categories, which I then grouped into broader themes (see Figure 24) (Designer, r-84). I used this structure to talk through my findings in a meeting with Melanie and Maxine (Designer, m-22).

*Figure 24: Observation gathered into themes*

I said the research had revealed that the reception was the lynchpin of the whole customer experience, Melanie was surprised but agreed, saying:

“No one has actually pulled that together and gone ... that’s where it starts, that’s where it needs to begin. Because even when we were doing our observation stuff, we’ve never done observations at reception. It’s always once they’re in the building.”

(Melanie, m-22)

We also discussed how the bookshop could operate as an ‘exit reception’, with an opportunity to sell annual passes. Melanie was interested in the idea, saying:

“But actually people could upgrade, or I don’t see why people couldn’t upgrade their day ticket in the bookshop to an annual pass...”

(Melanie, m-22)

After sharing all of the themes and categories, Melanie said the work was “amazing”, and although a lot of the issues the staff would be aware of, she said that they had not previously had “somebody to take ownership of it and to have it documented” (Melanie, m-22). She asked what the next steps would be, and I suggested that:

“We could think about every single area and generate loads of different ideas... if we did have anything that was a bit more of a significant thing to test, then we could trial it at Easter.”

(Designer, m-22)

In a continuation of this meeting the next day, I said I felt the real opportunity was in reconsidering the welcome and exit on the third floor and how that could be reimagined (Designer, m-23). Melanie was also keen on this idea, saying:

“Although it all seemed blatantly obvious yesterday, I came away thinking I can’t believe we haven’t actually addressed this, or really thought about, yeah you’re right that’s your first point of call, we really should have been doing observations in reception.”

(Melanie, m-23)

I agreed to create a document that would “summarise the key points for each area”, and then establish the challenges and opportunities for the organisation (Designer, m-23). Melanie agreed to review this before it was sent to the senior management team (SMT).

I decided to make the summary as colourful and accessible as possible, creating short statements to outline the challenge, followed by a brief explanation underneath (Designer, r-86). On each spread, I highlighted the key opportunities for this space in a separate box (see Figure 25).

*Figure 25: Part of the research summary report (anonymised)*

After sharing the draft summary, I had a meeting with Melanie, where she asked if I would bolster the document by suggesting that it could inform the “capital development, pricing policy, staff training, the marketing strategy” (Melanie, m-24). She said that the document would be shared with the Board of Trustees, saying:

“To have [the issues] actually addressed and documented in a really professional way that the Board can actually read as well... because at the minute we’re looking at job descriptions, we’re looking at staff training, so this impacts on all of that.”

(Melanie, m-24)

Following the meeting, I reviewed the summary in relation to Melanie’s comments. I noted in my reflection-on-action log that I had removed all quotes or direct examples to avoid implying blame, but I wondered “if it [had] lost its impact because of that” (Designer, r-86). As a result, I also produced some customer experience maps (Figure 26) that plotted the journey of a fictional family through the building, and described whether their experience was above or below their baseline expectation (Designer, r-86).

*Figure 26: Part of the customer experience map*

As it was a new format for many staff, on the first page I wrote an introductory statement, saying they “should prompt thought about the extent to which [Charity C] can influence and improve these experiences, both within and outside of the centre itself.”

I shared these maps with Melanie and Maxine for feedback. They were both complimentary, with Melanie saying in an email:

“This is great! The customer experience map is really insightful and a new way of looking at things that we’ve never done before. I particularly like the thought of the annual pass and wondering if we had more of a ticket at reception whether we could put an upgrade message on that so if they didn’t have time when they’re here they could do it on their next visit”

(Melanie, e-100)

As a result of their enthusiasm, I created two more maps; one with a big family going to an event, and one with a weekend parent who comes when the building is temporarily closed (Designer, r-90). After getting feedback from Melanie, these were then sent to the SMT.



In the days following this, I was asked to discuss the content of the report and maps with various members of staff. First, I had a meeting with the Finance Manager (hereafter referred to by the pseudonym Fiona), and the Operations Manager (hereafter referred to by the pseudonym Olivia) (m-25). I talked through the report and described in detail the findings and examples of that I had observed. We discussed the low number of annual pass upgrades during the holiday period, which Olivia described as “disgusting” (Olivia, m-25). Similarly to Melanie, Olivia said she thought that none of the findings would surprise staff but it was great to see the whole picture described in this way. She said “I think it’s a brilliantly observed, I think it’s fantastic... I’m thinking of next steps, and it’s sharing it with everybody” (Olivia, m-25). Fiona was also eager to see things change “quickly so we can learn from this and sort things out” (m-25).

The following day, Melanie invited me to present my initial findings to ten members of the SMT at their monthly meeting. Charlotte said that they had allocated an hour of the meeting to discuss the findings, as “they thought the work had been so fruitful thus far” (Charlotte, e-102). I presented the broad themes of the research and discussed the role of the customer experience maps.

I noted in my reflection-on-action log that after I had finished presenting, the staff all took time to feedback about the document (Designer, r-92). There was a variety of different learning taken from the documents, for example, the Programmes Director (hereafter referred to by the pseudonym Patricia), said the customer experience needed to be more structured so that visitors were guided around the space better and it was done much more from a show point of view than an efficiency point of view (Designer, r-92). Lillian also reflected that this needed to be done for term-time visitors, weekend visitors and holiday visitors as the experience and expectations are very different during this time (Designer, r-92). She asked if I could also do some observations of school visits to the building.

I noted that there was a general agreement that we needed to consider the baseline customer experience at each of those times and ensure that the staff were trained and informed so that they could ensure this baseline was met (Designer, r-92). Charlotte encouraged the members of staff to take ownership on different aspects of this work. As a result, each member of staff agreed to see the research to inform their own work including commercial plans, staff training, induction packs and customer communication (Designer, r-92). They also agreed that this report could be shared with the rest of the staff team. I was clear that the next stage was to “work with staff very closely to generate ideas” about how the reception experience could be improved (Designer, r-92).

### **Define stage**

Melanie and I met to discuss the next stage of the work following the SMT meeting. She thought the key things were to understand the school's customer experience, conduct idea generation workshops, and focus on quick wins and testing over the next few weeks. We decided that I should try and do some informal idea generation sessions with the reception and front of house staff over the coming days, and also do a workshop with available office staff. These were organised very quickly in order to capitalise on staff's desire to see changes before the Easter holidays. I decided to phrase the idea generation workshop around “what is the 'fairytale' welcome, goodbye and buy a book” in order to stop them thinking about physical space and focus on the experience (see Figure 27) (Designer, r-93).

*Figure 27: Ideas captured in one of the idea generation sessions*

I held four workshops in total with various members of staff of all different levels, and they all had the chance to contribute ideas, whether imaginative or realistic (Designer, r-95; m-27; r-96; m-29; r-97). The Commercial Manager said how useful the experience had been and “it went better than I thought it would” (m-29).

To celebrate their contribution and encourage staff to take ownership of the ideas, I created a template to present each idea, including: a name; description; the challenges it would address; and whether the idea was short, medium or long-term (Figure 28) (Designer, r-98). I also created an introductory page to summarise the contributions that were principles of experience rather than ideas (Designer, r-98).

*Figure 28: One of the 'fairytale welcome' ideas*

There were 63 ideas in total, which I compiled into one document that was shared with all of the staff team (Designer, e-118). One of the most popular ideas was to have a new sticker system whereby different visitor types would be assigned a different colour e.g. green for day ticket, purple for annual pass, and red for café customer. The day ticket sticker would allow the bookshop staff to focus their upsell efforts, allowing them to be more efficient and effective. I noted in my reflection-on-action log that on reading the idea, Patricia said it was “genius”, and asked “why hadn't we thought of it before?” (Designer, r-98).

In my reflection-on-action log, I noted that I also wanted to do an activity around the baseline experience, so I created a sheet asking for the most important parts of a visitor's experience (Designer, r-93). I asked Maxine to test the sheet for me to see if it was effective, and she fed back that it had been useful for her to think about the experience in such a restricted way (see Figure 29) (Designer, r-93). I then circulated the sheet amongst all of the staff team, asking them to contribute their thoughts on the baseline experience.

*Figure 29: Maxine's baseline customer experience worksheet (anonymised)*

Later that week, I discussed the ideas and baseline experience with Melanie and Maxine. Maxine informed me that the new stickers had already been ordered (m-30). Melanie also said she would remove the stock that was currently in reception in order to erect improved signage (Melanie, m-30). When discussing the ideas that would be realised, I emphasised that we were testing them, saying:

“We can change it for the period of a week, and if reception say ‘no we want it back’ then we can just switch it back again. It’s not permanent stuff. It’s kind of quick testing.”

(Designer, m-30)

I was keen to ensure that teams had the opportunity to choose what they would like to test, so I had a discussion with bookshop staff. In my reflection-on-action log, I noted that “I had some great feedback about the ideas and its presentation” and the team were keen “to make some changes themselves” (Designer, r-99). Patricia also said she “loved” the work and was “really excited about where it can go next” (Patricia, e-118). Furthermore, she would take control of writing new policies about busy periods with Olivia, and also ensure

that there were appropriate staff levels over Easter (Patricia, e-118). Between the teams, we agreed which ideas would be tested, selecting nine in total, and who would produce each one.

Whilst the prototypes were being produced, I also conducted the observations of school visits around the building that had been requested by the SMT (Designer, r-97). I was introduced to each group as someone who was doing research about the experience, which enabled me to both observe and ask questions at appropriate moments (Designer, r-97). I noted in my reflection-on-action log that it was interesting to see that none of the teachers in the first group I observed had any experience of being in Charity C, which had an impact on their experience following their facilitated workshop when they were asked to lead their group around the building (Designer, r-97).

In total, I observed four different school groups visiting the centre, from arrival to leaving the building. I then analysed my observations to produce categories and themes in the same way I'd done previously. As the format of the previous report had been so well received, I used the same layout to communicate this new set of findings (see Figure 30) (Designer, r-104).

*Figure 30: A page from the schools observation report (anonymised)*

I shared this draft with Lillian, who develops all services provided to educational institutions. I noted in my reflection-on-action log that “she wasn't even a page in [to the report] when she started asking me questions about what I thought they should do with it and what was going to happen next” (Designer, r-104). I recorded that she said “a lot of what I'd said was music to her ears as it either reinforced things she'd already said, or pointed out problems that she wasn't aware of” (Designer, r-104). I also captured that Lillian felt the way the observations were conducted was particularly valuable as “sometimes I can't see the wood for the trees and I'll do an observation and be looking for how engaged the children are, rather than the service that is offered. It's great that this is all about service design” (Designer, r-104). I recorded that I agreed, saying:

“I didn't have the knowledge to understand how the content was working from an educational point of view, but that I could see where the service was and wasn't working”.

(Designer, r-104)

Lillian said she was keen to use the report to help the team do “a reflection and solution-focused review of what the learning offer is and what it should be”

(Designer, r-104). Following this discussion, I produced another customer experience map that highlighted some of the problems that were unique to the school visitor (Designer, r-105). Following Lillian's approval, both the report and maps were circulated amongst the SMT.

## **Develop stage**

On the last few days before Easter, I helped Olivia plan a staff briefing to introduce all of the prototypes and explain that they were to be tested, and could be changed or removed at any point (Designer, r-101). After attending the first staff briefing of the Easter holidays, I noted in my reflection-on-action log that:

“You could tell the difference between the old briefings and today's as it was much more pro-active, and there were targeted messages and time taken to assign specific roles.”

(Designer, r-103)

I recorded that Lillian had also said it was a “great staff briefing”. In the briefing, Olivia asked people to introduce the ideas they had, which I thought “really celebrated front-line staff ideas” (Designer, r-103).

To measure how the prototypes worked, I undertook some more observations, as well as asking for feedback from staff. One of the receptionists said that the 'what's on' sheets had made “a massive difference to her job and the amount of time people spent at reception” (Designer, r-104). I also observed a visitor “reading [the 'what's on' sheet] and planning where they were going to go first” (e-130). On the third day of the trial, the building reached capacity, and the staff enacted the new policy. I captured in my log that staff “started doing some queue entertainment too... it was fantastic to see the kids and adults responding so well to this” (Designer, r-105).

Throughout the week, changes were made to the 'what's on' leaflets as staff



recognised where it could be improved (Designer, r-104). One of the main changes was to add an upgrade message on the reverse. A duty manager said that they felt all of the leaflets and signs were working as front-line staff were not being asked where things were located anymore (e-130). She also said that they were able to target customers by using the sticker system (e-130).

At the end of the week, I asked for final feedback on the prototypes from all staff. I then used this to compile a summary of the trial's impact, including how the different models had developed over the week. The prototypes that staff thought were not successful were the upgrade badges (see Figure 31) and the sign asking adults to supervise their children.

*Figure 31: A photograph of the prototype badges*

In the summary, I also included figures provided by Fiona that showed the new sticker system had resulted in an increase in annual pass upgrades of 250% versus the previous school holiday, which could equate to an extra £52,500 per

annum if the increase was seen across the year (Fiona, e-132). I also included a description of how all of the collaboration's activities had led to the development of the prototypes by relating them to different parts of the design process (Figure 32).

*Figure 32: A section of the final report that relates activities to the design process*

Finally, I concluded how I felt Service Design could support Charity C in the future. I sent this report to all of the SMT on the final day of the collaboration. Two weeks following that day, I was invited to discuss that report and the schools observations at the SMT's monthly meeting.

At this meeting, Charlotte said she was impressed by the impact of the work, saying "how quickly you've moved us on has been absolutely fantastic" (Charlotte, m-32). She also said she felt the work should be shared with the Board (Charlotte, m-32). Patricia agreed and said that the experience maps would be particularly helpful to help the Board associate with the experience on a "human level", so they could recognise the charity's "capacity for growth" (Patricia, m-32).

Charlotte was keen to see the work continue (Charlotte, m-32). Lillian said she felt the work represented “a shift in culture... culture and practice” (Lillian, m-32). She said:

“What Laura’s methodologies have brought to the front of house team has been a permission to use reflective practice and the outcome of that reflective practice with an aim, with a solution focus, i.e. your fairytale... what you’ve managed to do instantly is create staff engagement.”  
(Lillian, m-32)

The SMT agreed that they would form cross-departmental groups to consider different questions that had arisen as a result of the work with the focus of improving the customer experience again for the summer holidays. Charlotte said she thought the work would continue to be used because “it transcends every area of our activity” (Charlotte, m-32).

### **Impact of design activity post-collaboration**

*Table 14: Table to show the collaboration's key design outcomes*

<b>Project stage</b>	<b>Design outcome</b>
Discover stage	Visitor experience report Customer experience maps
Define Stage	Summary of ideas Schools experience report
Develop Stage	Prototypes (books poster, what’s on leaflets etc.)

In the post-collaboration interviews, all of the participants felt that the engagement had made a significant impact at a personal, organisational and policy level (i-20; i-21; i-22; i-23). Charlotte reinforced this at the 8-month interview, stating that it had “impacted at all levels” (Charlotte, i-24).

All of the post-collaboration interview respondents felt the Service Design process was particularly valuable, with one describing it as “gold dust” (i-20). Charlotte felt that the “power” of the process was “giving permission but... in a managed framework” (Charlotte, i-24). This was echoed in a post-collaboration interview, where a participant said:

“[The process] created an environment where all ideas are good ideas, we can try them out but the key bit, it’s a managed framework... and that for an organisation is a massive culture change.”

(i-20)

Similarly, another respondent said that the tools “broke down working... in a very collaborative way” (i-22). At the 8-month interview, Charlotte also said that the organisation had continued to use the methodology to understand customer experience (Charlotte, i-24). In particular, they had used it to improve the summer offer and inform the reconfiguration of the bookshop (Charlotte, i-24). Charlotte said the approach had “enhanced [their] practice” and was “a great way of channeling it and honing it” (Charlotte, i-24). As they work in a creative industry, interview respondents felt that the collaboration had not increased the organisation’s creativity, but had capitalised on what had previously remained “untapped” (i-20; i-21).

In the 8-month interview, Charlotte said that one of the unexpected outcomes was the way that staff across the organisation had begun to think differently:

“I didn’t anticipate just the way that people across the organisation... really grasped it as something very tangible that they could look at things differently... just kind of looking things through the other end of the lens”

(Charlotte, i-24)

She stated that on a practical level, “it empowered our front of house team to be more solution focused” (Charlotte, i-24). In a post-collaboration interview, one respondent said the work was also going to inform “looking at changes of

responsibilities and structures and job descriptions” (i-23). Charlotte confirmed that this had happened, with the collaboration informing their strategic thinking about staff engagement and development (Charlotte, i-24). In line with that, Charity C engaged the Department of Design at Northumbria University to run a workshop in January 2014, explaining the theory behind the service design approach and demonstrating the value of different tools and techniques to different members of staff.

At the end of the collaboration, respondents said that there was a “strong sense of ownership” around the ideas that tested (i-20; i-22). At the 8-month interview, Charlotte reported that most of the prototypes were still in use, and the new sticker system was particularly successful, having an impact on “navigability” for customers (Charlotte, i-24). She said that “up sell annual passes and the signage is all much better now, and the ‘what’s on’ floor by floor stuff is regularly changed” (Charlotte, i-24). However, she felt there was still some work to be done to improve the customer experience for those who don’t engage with the material provided (Charlotte, i-24). The customer experience maps had also continued to be used in staff training to connect the staff with the customer perspective (Melanie, i-25).

Charity C has also used many of the research findings to inform two successful funding applications; the first to secure National Portfolio funding from Arts Council England, and the second for a capital refurbishment scheme for the building (Charlotte, i-24). Both of these were successful, and Charity C was awarded £1.5 million and £500,000 respectively (Melanie, i-25). In the eight months following the collaboration, they had also secured planning permission to improve signage directly outside the centre and in the surrounding area (Charlotte, i-24). The learning team also used the research to support the remodeling of the schools offer, rethinking the length of visits in particular (Charlotte, i-24). At an interview conducted 16 months after the collaboration, Melanie (i-25) said that the work had been used to inform a staff restructure, in

particular placing the reception experience under the management of the marketing team, recognising its key role in customer communication.

Charlotte said the work had also been well received at Board level, and had enabled the staff to convey the visitor experience, alongside the statistical data (Charlotte, i-24). She felt the research reports and experience maps had helped to “convince them...to think differently” about the need to balance targets against the customer’s experience (Charlotte, i-24).

## **Summary of case study design activity**

Although this chapter is primarily a presentation of data, it is of value to summarise the key points that were established following the data collection, and how they influenced the analysis stage of the work.

The data collected shows that the project stakeholders believe the DfS approach was a more successful and valuable methodology to developing customer-focused public services than the other approaches they currently used. Furthermore, all of the charities reported service interaction improvements, as well as a financial return on the collaboration. However only Charity A and Charity C have continued to use the DfS approach after the engagement, and similarly both described a change in culture as an outcome of the work.

The original aim for this study was to understand the value of a DfS approach to develop public services in the VCS (see p8). The focus therefore was on the ability of the approach to innovate public services; what Young, *et al.* (2001) describe as *service interactions* design (see p14), where the artifacts and behaviours of a service are designed. However, it can be seen that in two settings, the project stakeholders reported outcomes that are consistent with Young, *et al.*’s (2001) definition for the design of *service systems* or *service transformation*, where the fundamental culture, mission and paradigms of the organisation are also redesigned.

As a result of the outcomes observed in each setting, it is evident that the data generated is robust enough to address a more profound question: “can a DfS approach be used by VCS organisations to achieve transformational outcomes?” (see p12). The literature review of this thesis has already outlined the extent to which VCS organisations’ cultures and structures are being required to change, as well as the services they offer (see p21). Considering the extent to which the DfS approach can enable organisational transformation in a VCS organisation could potentially hold greater value for the VCS sector as a key audience to this study. The next chapter will therefore outline how the data has been analysed to interrogate the transformational potential of the DfS approach in a VCS context.

# **Chapter 5**

## **Data analysis**

### **Introduction**

Having presented the data gathered for this research study in Chapter 4, this chapter will outline the analysis approach taken to analyse and synthesise the large body of data gathered in each of the cases.

I will first outline the general approach used to frame this analysis, before describing each stage of the process in detail. This depiction will describe how the data captured has been treated to create multiple coding collections, which were compared and contrasted across the data to create themes, and finally explaining how patterns in these themes have led to the generation of theory.

### **Inductive Analysis Approach**

As has been outlined in Chapter 3 (p81) of this thesis, this study adopts a general inductive analysis approach (Thomas, 2006), aligning with the constructivist epistemological perspective and exploratory methodology. As I acted as both researcher and practitioner in the study (see p60) the analysis commenced only once all the data collection was complete, to ensure that my actions in the latter cases were not influenced by any systematic analysis of data from earlier ones.

The data was taken through four stages of analysis using both inductive and abductive logic in order to construct theory: data-cleaning; first-stage coding; building multiple coding collections; and identifying themes and patterns. These four stages are comprised of ten individual steps that have been illustrated to



improve understanding for the reader.<sup>15</sup> Figure 33 and Figure 34 both show: the analysis stage; the specific steps of the stage; and how these were applied in this research. They also depict each specific step in an image, before summarising the step's output.

*Figure 33: Illustration showing the first five data analysis steps*

---

<sup>15</sup> All 10 steps can be viewed simultaneously in **Appendix 10**

*Figure 34: Illustration showing the final five data analysis steps*

The detail of each of these four stages will now be described below.

## **Stage one - Data-cleaning**

*Figure 35: Illustration of the steps in the first stage of the analysis*

As can be seen in Figure 35, the data collected from each project setting equated to 35 hours of audio recording and 109 pages of supplementary written data. An important first step taken in this analysis was therefore the preparation of raw data files into a common format (e.g., font size, margins, questions or interviewer comments highlighted) (Miles and Huberman, 1994, p. 51); also known as data-cleaning (Rahm and Do, 2000).

All pre-collaboration semi-structured interviews were audio recorded and were transcribed by myself in order to create a more intimate relationship with the data (Tan, 2012, p. 79). However, all post-collaboration semi-structured interviews were transcribed by an independent transcription service and then checked for anonymity by the independent interviewer to preserve the identity of the participants. To summarise data from unstructured interviews and project meetings, project meeting summary sheets were made, based on Miles and Huberman's (1994, pp. 51–53) contact summary sheets, ensuring the key details of the discussion were captured (see Appendix 9 for an example). The summary sheets included a synopsis of the overall discussion, and direct transcription of aspects of the recordings relevant to the research study. It also included a section for recording memos (Miles and Huberman, 1994) ensuring the data was interpreted correctly, even with elements of the conversation and context not being transcribed.

Once the data-cleaning was complete, all data collated for each project setting, (including interview transcripts, project meeting summary sheets, reflection-on-action logs and other project correspondence) was printed and filed in chronological order. This allowed me to become familiar with the content, themes and events described during a close reading of each data set.

## **Stage two - First stage coding**

Although all of the data was available in an electronic format, it was felt that analysis software such as NVivo would be unsuitable due to the diverse responses from the participants. The initial close reading of the data had shown that different stakeholders used different words to talk about the design process, tools and impacts. Understandably, the language I used in project meetings and reflection logs was different from that used by project stakeholders, who lacked the understanding or terminology of design to use the same terms. However, even amongst the other project stakeholders, the vocabulary used differed widely, both within and across cases. For example, in Charity A, when talking about visualising information, I was asked by one project stakeholder to “do a picture” (i-4), where another asked me to “Laura-fy it” (m-7).

As stakeholders’ understanding and exposure to design increased during the project timeline, their vocabulary changed accordingly, thus adding to the extensive set of terms with the same meaning. Having attended training on the software, it was clear that the variation in lexis would prevent accurate coding with NVivo. Furthermore, the software only considers electronic written data, therefore excluding the coding of the settings’ visual material, which would mean categories and patterns would not be based on the entirety of collected data.

My decision not to use NVivo was also guided by the experience of Tan (2012, p. 77), who had also attempted to use the software to consider data from both

expert and non-expert stakeholders. She found similar barriers to the coding of different terms with similar meanings, but also felt that NVivo was “too reductive in its process of breaking down the data and re-combining it”, and thus pursued a manual process of coding.

As a result, I also took a manual approach to this stage of the analysis (see Figure 36), guided by inductive logic, which first suggests hand coding amongst the text (Glaser and Strauss, 1967, p. 106).

*Figure 36: Illustration of the steps in the second stage of the analysis process*

Four research questions for the study had been established at the commencement of the doctoral inquiry; *what, how, why and to what extent the DfS approach had an impact on services in the VCS organisation* (first introduced on p12). Following the completion of the data collection, these evaluation objectives were updated to reflect the transformational nature of some of the outcomes being observed (see p155 for further information). The new research questions *what, how, why and to what extent the DfS approach had an impact on organisational activity in the VCS organisation* (see p13) were used as evaluation objectives for the analysis (Eisenhardt and Graebner, 2007, p. 27), guiding the hand coding amongst the text.

These evaluation objectives were broken down into seven related questions, as follows:

***What*** (*aspects of the DfS approach had an impact on organisational activity in the VCS organisation*)

- 1. Which design tools and methods were valuable to the VCS organisation?
- 2. Which designerly roles were valuable to the VCS organisation?
- 3. Which design outcomes were valuable to the VCS organisation?

***How*** (the DfS approach had an impact on organisational activity in the VCS organisation)

- 4. How was the DfS approach established in the VCS organisation?
- 5. How did the organisation's response to the DfS approach impact on the design activity?

***Why*** (the DfS approach had an impact on organisational activity in the VCS organisation)

- 6. What are the limitations of existing service development practice used by VCS organisations?

***To what extent*** (the DfS approach had an impact on organisational activity in the VCS organisation)

- 7. What are the limitations of the DfS approach in a VCS organisation?

Although updated to reflect the nature of the research outcomes, the evaluation objectives and their related questions were kept broad in scope to provide more flexibility when constructing theory (Eisenhardt and Graebner, 2007, p. 27).

Similarly, the evaluation objectives provided a focus for conducting the analysis, without setting expectations about specific findings (Thomas, 2006). As is dictated by the inductive approach, they helped to establish a clear relationship between the research objectives and the findings, ensuring the findings were transparent, demonstrable and defensible (Thomas, 2006).

Throughout the data, when I recognised a critical incident based on the evaluation objectives, it was first attributed to the relevant objective(s) using a number that correlated to each question (e.g. '4' for How was the DfS approach established in the VCS organisation?), and then encoded (Boyatzis, 1998). The codes were simple and precise and aimed to capture the qualitative richness of

the phenomenon (Boyatzis, 1998, p. 1), and my immediate reflection on reading and isolating the data (see Figure 37).

*Figure 37: A photograph of a hand coded interview transcript*

This process of first-stage coding had also helped to continue the process of data-cleaning; further reducing the quantity of data and organising what was relevant into objectives. Despite this, there was still a significant amount of data at my disposal; approximately 3,500 highlighted quotes or sections of text.

To analyse the large volume of data amassed during this process in a systematic way, the evaluation objectives were considered individually, in order to create a more manageable data set with which to start building codes and categories. As well as considering the evaluation objectives individually, each case was also analysed in turn. This ensured that emergent themes and exposed patterns were grounded in their specific cases and contexts (Glaser and Strauss, 1967).

In order to build codes and categories directly from the data, I needed to be able to view the highlighted quote or sections of text in its entirety, and also compare simultaneously with other excerpts of data in order to find commonality. I first attempted to use *Microsoft Excel*, but after inserting all quotes attributed to one stakeholder into one cell, it became apparent that the dimensions of the screen would prevent me from being able to compare all of the data concurrently (as can be seen in Figure 38).

*Figure 38: Quotes inserted into an Excel spreadsheet*

Other data management software was considered, including *Microsoft Project*, which allows data to be 'tagged' with a key word or series of words, and grouped and viewed in relation to these tags. However, the inductive nature of the analysis approach meant that the code and categories, which would become the 'tags', needed to arise from the data, rather than be pre-defined. As such, *Microsoft Project*, and other available data management software would not be suitable. Furthermore, the viewing limitations that had been an issue when using Excel would remain a problem when working on any other electronic system. It was again decided that a manual system of viewing and grouping the data would be preferable, with photographs allowing the process to be mapped and recorded for future reference.



Thus, the final step in this stage was to copy all of the highlighted quotes and sections of text onto Post-It notes. Each Post-It included the quote and was marked with a letter that indicated the project stakeholder it was attributed to (e.g. C for CEO, B for Business Manager, D for Designer). These were carefully grouped in accordance to the evaluation objective, the project setting and the aspect of the timeline (project set-up, project activity or post project reflection) the excerpt belonged to (see Figure 39 for an example). Where quotes had been attributed to multiple evaluation objectives, they were represented on separate Post-Its and grouped accordingly.

*Figure 39: Quotes on Post-Its organised by charity, evaluation objective and timeline*

## Stage three - Building multiple coding collections

*Figure 40: Illustration of the steps in the third stage of the analysis process*

The next stage of the process was to build multiple coding collections directly from the data (see Figure 40). To interrogate this study's unit of analysis; the relationship between the VCS organisation and the DfS approach (see p64), the Post-Its relating to the selected evaluation objective were positioned on a matrix. The matrix placed time (project set-up, project activity, and post project reflection) on the horizontal axis and stakeholder (Designer, Chief Executive, Service Manager, Business Manager etc.) on the vertical axis (see Figure 41). This allowed each piece of data to be considered in its original context, allowing a detailed understanding of the relationship to be developed.

*Figure 41: Data organised into timeline and stakeholder matrix*

Due to the physical nature of the process, I was able to look across the data within each quadrant, and manually group the data by meaning where possible. The ability to reposition Post-Its enabled me to move quotes around to create potential groups, whilst simultaneously reflecting on their accuracy, before deciding on final collections (Guldbrandsen, 2006, p. 56). This process was particularly helpful when there was an extensive amount of data in one quadrant, for example, when considering data related to the *what* evaluation objective for Charity C, there were 73 quotes attributed to the Designer in the project activity stage.

By grouping the Post-Its, I had created multiple coding collections (Tan, 2012, p. 79). These multiple coding collections were based on an individual's perspective at a specific moment in time, which enabled the isolation of themes and patterns that might not have emerged if the data had been grouped across the timeline, or across the settings immediately. Once the multiple coding collections were created, they were assigned a title that summarised the collection.

*Figure 42: A close-up photograph of a multiple coding collection*

Figure 42 shows a multiple coding collection created in the pre-collaboration (horizontal axis) service manager (vertical axis) quadrant when three quotes with similar content were grouped together. The three quotes (“we can get something out of you being involved.... I may miss something that I may not kind of link where you can be involved”; “Don’t worry about stepping on toes or anything like that because you wouldn’t be”; and “If you’re hearing me talk about something you can work on, just say”) became a multiple coding collection entitled ‘permission for designer to set brief’.

Where quotes did not have similar content to other excerpts in the quadrant, they were still considered a coding collection, and were entitled in the same manner as those which included multiple quotes.

Following this process, a series of photographs were taken to capture the multiple coding collections in each quadrant.

## **Stage four - Identifying themes and patterns**

Once data for each evaluation objective and each case study had been considered in this way, I proceeded to stage four of the analysis process.

*Figure 43: Illustration of the steps in the fourth stage of the analysis process*

The first step was to stitch together the photographs that captured the multiple coding collections related to a specific evaluation objective (four in total) and in a specific case study (three in total) to create an image that could be viewed in detail (see Figure 45).

Each image (there are 12 in total) showed the multiple coding collections related to an evaluation objective across the case study timeline e.g. multiple coding collections for evaluation objective how in Charity B, as in Figure 44 and Figure 45 below. Where the quadrants were not obvious, dotted lines were inserted to show which stakeholder and project stage the multiple coding collections related to.

*Figure 44: Screen shot of compiled image showing multiple coding collections for the how evaluation objective at Charity B (anonymised)*

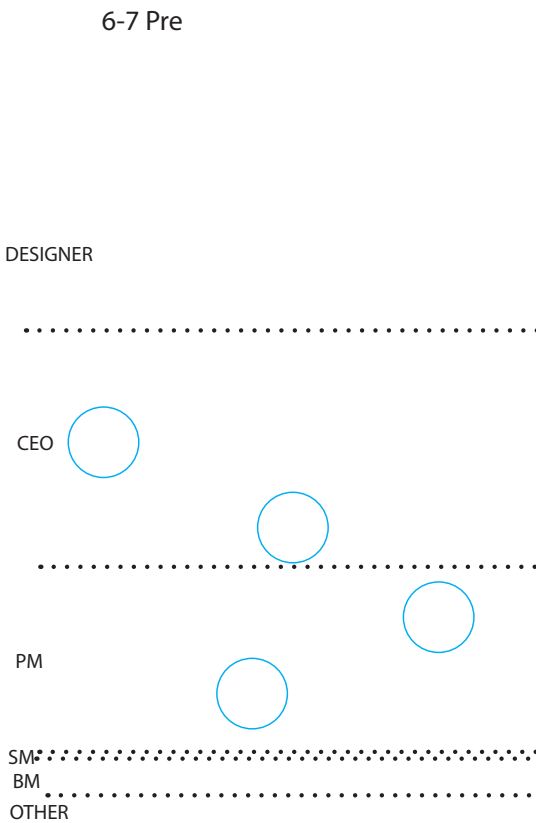
*Figure 45: Close up of the image showing the multiple coding collections for the how evaluation objective at Charity B (anonymised)*

In creating these large images, I was able to view the multiple coding collections simultaneously in order to proceed with the next stage of the process (see Figure 43); to isolate the common categories for each evaluation objective, at each project stage, of each project setting.

Considering each project stage in turn, the multiple coding collections for an evaluation objective were triangulated across the different stakeholder perspectives to find the most cogent groupings and patterns in the data (Silverman, 2006, p. 307). Where similarly entitled multiple coding collections existed, this indicated a critical detail or attribute related to the evaluation objective. Glaser (1978) described this process as “densification”, whereby the

categories that are more frequently represented are grouped to become common categories.

Figure 46: A close-up of some of the common categories in Charity B (anonymised)



An example of this can be seen in Figure 46 where the multiple coding collections highlighted in white (stakeholders managing the creation of the brief; creating connected brief; choosing most appropriate project focus; setting the brief based on their needs; and seeking guidance about scope and scale) and blue (focus on desire for outcome; desire to quickly establish brief; fixed brief; want to set outcomes at the start) were grouped to become the common categories ‘co-creating brief’ (white) and ‘push for outcomes’ (blue).

*For each evaluation objective, in each case, all of the common categories were captured in a mind map format (see*

*Figure 47).* This allowed visual links to be drawn between these common categories as a first step towards identifying themes.

*Figure 47: Mind map of common categories in each project stage related to the 'what' objective for Charity C*

Triangulation was then conducted across all of the project stages, and then across each of the settings using the core categories mind maps. Similar categories, for example, 'becoming part of a team', 'acted as part of team' and 'positioning myself in organisation' were collated and re-described as a theme; 'establishing myself as part of the team and organisation'.

After this process of comparing and contrasting, 32 themes were found; seven themes in *why*, seven themes in *how*, 12 themes in *what*, and six themes in *to what extent*. These have been illustrated below in Figure 48 and can also be found in Appendix 11.



*Figure 48: Themes found in data described in relation to the four evaluation objectives*

Continuing the analysis process of allowing the theory to arise from the data, these themes were then studied and reflected upon in order to establish patterns. In this stage, I adopted abductive reasoning (Peirce, 1903) to connect themes and make observations that then suggested a pattern. For example, I observed the pattern that “three themes of ‘how’ Service Design was established were also ‘what’ was valued”, suggesting that “a new development process was the most valuable outcome to most stakeholders”. A visual representation of all of the patterns (six in total) can be found in Appendix 12.

As has been discussed in Chapter 2 of this thesis, abductive reasoning is viewed as a designerly way of thinking (p38) and thus it is appropriate to use in this study, where the approach, object and outcome are all Design.

Although this process of abduction could be considered a departure from the inductive analysis approach, many suggest that it should be considered an

important component of reaching theory. Reichertz (2007) suggests that whilst Glaser and Strauss' work does not explicitly term any stages of the Grounded Theory Method as abductive, there is evidence that they use this reasoning in order to link the "logic of discovery" and "the logic of validation or justification" (Reichertz, 2007, p. 221). Bryant and Charmaz (2007, p. 16) also state that abductive reasoning should be considered an integral part of deriving theory in an inductive way, acknowledging the role that insight plays in the process. They refer to Charmaz's (2006) previous description of abductive inference to explain its precise role as:

"Considering all possible theoretical explanations for the data, forming hypotheses for each explanation, checking them empirically by examining data, and pursuing the most plausible explanation."

(Charmaz, 2006, p. 188)

With each of the patterns, a process of correlating the theory with existing literature, as well as reflecting back on the original data, has helped to ensure their plausibility. Aspects of the patterns have also been validated through particular research papers (for example, see p261) or research activities (for example, see p274), which are discussed in detail in Chapter 3, page 82. The implications of these patterns are discussed in the next section of this thesis.

## **Summary of data analysis**

Just as this research study has adopted a hybrid methodology (see p59), a hybrid data analysis process has also been required. For the most part, this has been to allow the thorough and rigorous analysis of such a large body of data.

This chapter has detailed the four stages through which the case study data has been filtered and examined. Stage one has collated the data from the various methods into chronological order to allow for context-based interrogation. Stage two has continued this process of data-cleaning (Rahm and Do, 2000) by using

the four aims for the study as evaluation objectives to guide hand coding of the data, further refining the pool of data relevant to the study's aims. These excerpts of text were also copied onto Post-It notes to enable manual comparing and contrasting of the data.

Stage three of the process created multiple coding collections (Guldbrandsen, 2006, p. 56). To ensure these remained rooted in the original context, these were built within a framework; collections were created from the quotes attributed to each stakeholder at each point of the project timeline, as well as considering each evaluation objective, and each case in turn.

The fourth and final stage enabled the comparison of multiple coding collections (Guldbrandsen, 2006, p. 56) within and across stakeholders, timelines and cases to isolate common categories. These common categories were then grouped and reduced to create core categories, which were then re-described as themes (Silverman, 2006, p. 307). These final themes were then analysed to derive patterns (Reichert, 2007, p. 221).

The thorough, context-based nature of this process has enabled the isolation of significant themes and patterns from a triangulation of cases and stakeholder perspectives across the project timeline. To test the rigour and credibility of these patterns and subsequent conclusions, a secondary analysis activity was undertaken to establish the extent of transformation in each of the cases, which is presented in the following chapter.

## **Chapter 6**

### **The extent of transformation**

#### **Introduction**

As outlined in Chapter 4, stakeholders in Charities A and C reported outcomes that they considered to be transformational as a result of using the DfS approach, whereas Charity B did not. To determine if the pattern relating to transformation effect in Charities A and C could be derived as a theory, it is first essential to establish if the perceived transformations in Charities A and C can be validated.

In the absence of an existing model to measure the extent of transformation in design projects, supplementary literature has been reviewed on subjects including the transformational potential of design; characteristics of transformational design; transformational change; and organisational change. From this review, six indicators of transformational change in design projects have been identified and used to gauge the extent of the transformation in each project setting.

#### **Transformational change in design projects**

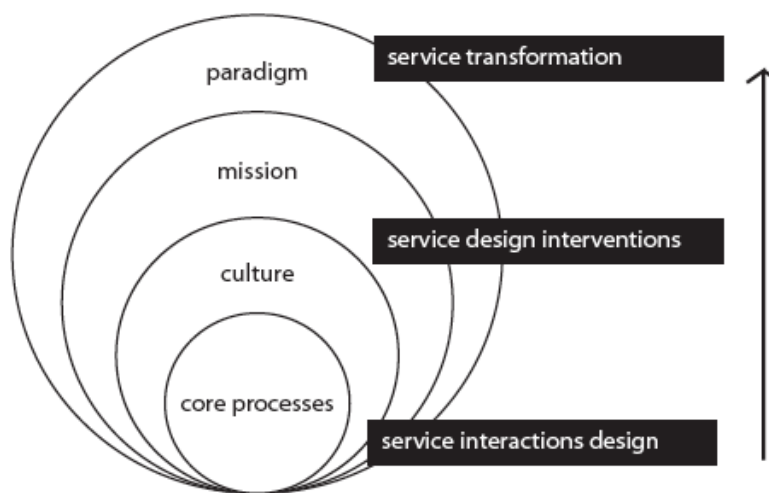
Chapter 2 of this thesis (p45) outlined the transformational potential of design, not only because of the potential for services to act as a platform for change (Ostrom et al., 2010), but also because of recent studies which have shown that the impact of design activity can extend beyond service interactions, and influence the system and policy of an organisation or community (Young, Blair and Cooper, 2001; Junginger and Sangiorgi, 2009; Sangiorgi, 2011). Design research that discusses this potential often references Organisational Change

literature to define exactly what is meant by ‘transformation’ (Junginger and Sangiorgi, 2009; Sangiorgi, 2011).

## Definition of transformation

Sangiorgi (2011) transposed service design outcomes onto Levy’s (1986) model of second-order change; that which changes the “metarules” (the rules of rules) of the organisation (see Figure 49).

*Figure 49: Levels of change within service design (Sangiorgi, 2011)*



She purported that for Service Design to be used in a transformational way, a design team cannot just produce improved service interactions or design interventions, but must challenge the fundamentals of an organisation’s behavior (Junginger and Sangiorgi, 2009; Sangiorgi, 2011). Likewise, Burns *et al.*’s (2006, p. 21) seminal paper on Transformation Design describe it as “creating fundamental change”. Wetter-Edman (2011, p. 69) depicts the outcomes of Service Design as ‘Value Creation’ and ‘Transformation’, suggesting that the latter results in behavioural change, whereby there is a lasting impact on the organisation and/or community, and its stakeholders (Wetter Edman, 2011, p. 69). It is the more significant change in all of these models, where the system itself is altered, that is now commonly accepted as transformational change.

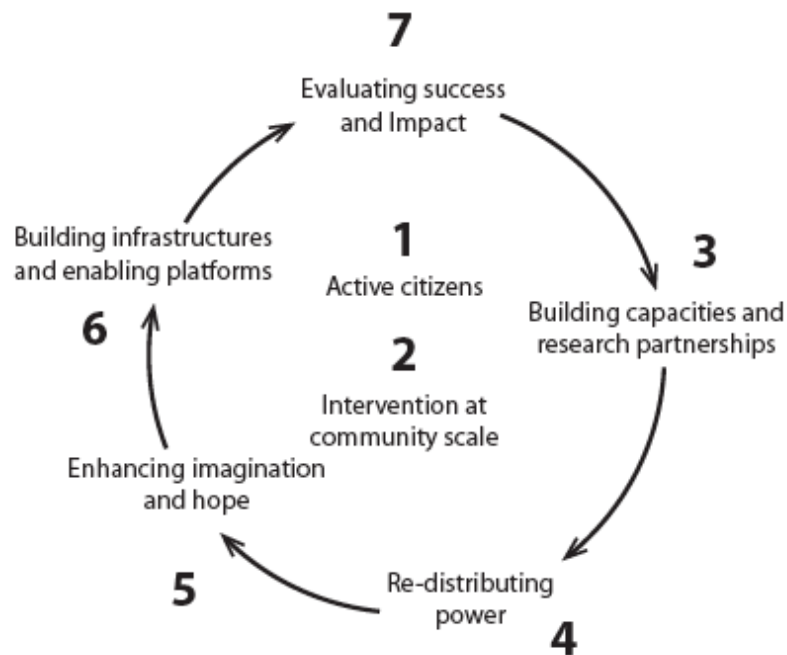
## Transformation Design models

Design discourse has attempted to generate knowledge on the use of the practice to effect transformation. Burns *et al.*'s (2006, pp. 20–23) 'call to action' first presented six characteristics that are prevalent in all transformation projects:

- 1 - Defining and redefining the brief
- 2 - Collaborating between disciplines
- 3 - Employing participatory design techniques
- 4 - Building capacity, not dependency
- 5 - Designing beyond traditional solutions
- 6 - Creating fundamental change

They suggested that these characteristics required designers to work in new ways to “leave behind not only the shape of a new solution, but the tools, skills and capacity for ongoing change” (Burns *et al.*, 2006, p. 21). Building directly on Burns *et al.*'s (2006) definition of the discipline, Sangiorgi (2011) defined seven key principles to transformational engagement drawn from transformative practices in Design, Organisational Development and Community Action Research (Figure 50).

Figure 50: Transformational Principles (Sangiorgi, 2011)



Although both of these papers have suggested what comprises a transformational design process, the relative infancy of design practice with this aim means that there are no defined models that describe how to *identify* if the practice has had a transformational impact i.e. at what point organisational change is perceived to be transformational organisational change.

In Organisational Change discourse there are many models of assessing organisational transformation, however each focus on a specific domain of organisational activity e.g. technological production (Romanelli and Tushman, 1994) or system e.g. healthcare system (Ferlie et al., 1996). Following the analysis process used by Denis *et al.* (2011) to identify themes with which to assess healthcare system transformation, I have reviewed literature and defined a model to measure transformational impact in a DfS project.

Drawing on studies of transformational change in organisations or communities, six indicators of transformational change have been identified:

- transformative design objects;
- a new perspective;
- a community of advocates;
- design capability;
- new power dynamics;
- and new organisational standards.

An early iteration of these indicators can be found in my co-authored paper presented at *DMI: The Design Management Institute International Research Conference* (Warwick, Young and Lievesley, 2012) (see Appendix 13). These indicators, based upon an updated review of Design literature in this context, are presented below, before describing how these were used to analyse the case study data.

## **Indicators of transformational change in DfS projects**

### **Transformative design objects**

In healthcare systems, changes in the services provided, or in their mode of delivery, that positively impact on the service user are considered indicators of transformation (Ferlie et al., 1996), so they are also an appropriate gauge to use in a VCS context. Kimbell (2011a, p. 49) found that the aim of the designer's engagement was to "create and develop proposals for new kinds of value relations within a socio-material world". Her understanding builds on service-dominant logic theory that suggests that service is a value exchange (Vargo and Lusch, 2004). In a transformational context, such 'value relations' are a means of altering the way in which organisations connect to individuals (Burns et al., 2006). A characteristic of transformation design is therefore the presence of non-traditional design outcomes; "transformation designers are just as likely to find themselves shaping a job description as shaping a new product" (Burns et al., 2006, p. 21).

The presence of non-traditional design outcomes that alter the way that an organisation, system or service interacts with its user should therefore be



considered an indicator of transformation. These objects should not just be created, but be used and valued as a design outcome to support this claim (Kimbell, 2011a; Wetter Edman, 2011).

## **A new perspective**

Thackara suggests that a new perspective is necessary to fundamentally change the status quo:

“To do things differently, we need to perceive things differently. In discussing where we want to be, breakthrough ideas often come when people look at the world through a fresh lens”

(Thackara, 2005)

Literature suggests it is design’s human-centered focus that can provide this new perspective that acts as a platform for organisation change (Edvardsson, Gustafsson and Roos, 2006; Junginger, 2006; Blyth and Kimbell, 2011; Gloppen, 2011; Kimbell, 2011a). A designer often supports stakeholders to consider an issue holistically in order to correctly frame the problem they want to address (Burns et al., 2006; English, 2006). This act of reframing can be viewed as a design method employed to bring about change, but the ability for stakeholders to then do this for themselves is seen as an indicator of gamma change (Levy, 1986; Bartunek and Moch, 1987; Junginger and Sangiorgi, 2009; Sangiorgi, 2011).

Evidence that an organisation has adopted a new way of viewing the services they offer or the challenges they face would therefore suggest that there had been a transformational outcome.

## **A community of advocates**

In successfully demonstrating a new perspective with which to view established problems, a designer effectively creates advocates for the benefits of this new lens (Thackara, 2005; Brown, 2009).

Han (2010) suggests that all forms of design can change the way that stakeholders view their current and future practice, but in a service context, this change is coupled with the expectation that the stakeholders take this new perspective and apply it to their managerial or operational practices. Similarly, amongst organisational change discourse there is evidence to suggest that stakeholder participation is a desired outcome from a period of engagement (Chapman, 2002). Transformation, like service, is perpetual and indeterminate therefore a community of advocates is needed to continue to realise the change (Wetter Edman, 2011). A designer's role should be to facilitate the formation of a community who can provide the encouragement and permission for the DfS approach to permeate into other areas of the individual's or organisation's practice (Manzini, 2011; Billings in Relph-Knight 2011, p. 23). Han (2010, p. 10) describes this as a 'Community of Service', and suggests that it is an intangible but essential outcome of Service Design practice, as it is this community that will deliver and consume the resulting change after the designer's engagement ends.

To this end, evidence of a community of project stakeholders who are advocates of the DfS approach should be viewed as an indicator of a transformational outcome.

### **Design capability**

In organisational change discourse, it is suggested that organisations operating in a turbulent environment need to possess the ability to respond to departures and opportunities as they arise (Senge, 1990; White, 2000). Similarly, Greenwood and Hinings (1996, p. 1039) suggest that an enabler of ongoing radical change is capacity for action, whereby organisations possess the ability to "manage the transition" between the previous state and desired state of change.

Much design research suggests that this requires a further shift in the designer's practice; they must go beyond the idea of designing service solutions with

stakeholders and view themselves as capability builders (Burns et al., 2006; Manzini, 2010; Tan, 2012). In her model of transformational principles (see Figure 50), Sangiorgi (2011) suggests that building this capacity should be the first step in a designer's work, to engage them in tools and methods that help them to deal with complex issues and changing contexts as part of daily activity. Han (2010) on the other hand, suggests that capacity building happens as a by-product of the participatory approach, and knowledge is gained throughout the design process.

Where a DfS advocate might *promote* the approach within and outside of their organisation, and procure service design support, evidence that these advocates are able to *apply* this approach themselves would be a further indicator of transformational change (Han, 2010; Manzini, 2011).

## **New power dynamics**

Organisational Change research suggests that the reconfiguration of power and relationships should also be used to assess the transformation in an organisation (Romanelli and Tushman, 1994; Ferlie et al., 1996). Although Romanelli and Tushman's (1994) approach to this assessment of change was to identify high turnover of senior management in US technology producers, design discourse talks about the redistribution of power amongst the community (Manzini, 2011; Sangiorgi, 2011; Tan, 2012).

As well as providing stakeholders with the ability to continue to use a design approach, design discourse suggests that the community should also be empowered to co-design and co-produce their own services and systems (Burns et al., 2006; Brown, 2009; Sangiorgi, 2011). This often requires a shift in power and permission to enable this contribution to be made and acted upon (Thackara, 2005; Sangiorgi, 2009; Design Commission, 2013).

A change in the level of permission, job remit, and a more empowered community in relation to service development would all suggest that a transformative impact has occurred.

### **New organisational standards**

Burns *et al.* (2006) suggest that the final characteristic of a transformation design project is that they fundamentally change the community's or organisation's culture. As has already been outlined, literature states that without this change to the system itself, a change cannot be considered transformational (Levy, 1986; Junginger and Sangiorgi, 2009; Sangiorgi, 2011).

In *Organisational Change*, Ferlie *et al.*'s (1996) model for assessment of transformational change in healthcare suggests that "the creation of new organizational forms at a collective level" and "the development of a new culture, ideology and organizational meaning" are indicators of transformation. Design discourse suggests that a practitioner must not only create a community of designers with a new, shared, way of thinking but also co-create a new vision for the organisation with structures that support this new organisational worldview (Manzini and Jegou, 2003; Junginger and Sangiorgi, 2009; Tan, 2012).

Thus, new organisational standards, including policies, aims and visions, should be considered evidence of transformation in the setting.

### **Measuring the extent of transformation**

The review established six indicators that can be used to signify meaningful transformation at an organisation and community level; evidence of non-traditional transformative design objects; evidence of a new perspective; evidence of a community of advocates; evidence of design capability; evidence of new power dynamics; and evidence of new organisational standards.

Following the initial analysis of the case studies, these six indicators have been used to gauge the level of transformation exhibited in each of the three cases. A scale ranging from zero to five was created to grade the level of transformation in relation to these indicators, with zero meaning no evidence, and five representing complete transformation. To enable accurate scoring, a guide was created detailing the type of evidence required for the minimum (1), mid (3), and maximum (5) score for each feature:

*Evidence of transformative design objects:*

- 1 = a single design object in use that alters the way the organisation relates to some stakeholders;
- 3 = a series of design objects in use that alters the way the organisation relates to some stakeholders;
- 5 = numerous distinct designed objects in use across various services/offerings, that alters the way the organisation relates to all of its stakeholders.

*Evidence of a new perspective:*

- 1 = a new way of viewing a challenge or service that has influenced behaviour on a limited number of occasions;
- 3 = a new way of viewing challenges, services or a system that has been applied in certain situations;
- 5 = a new way of viewing challenges, services and systems, applied consistently to all decision making.

*Evidence of a community of advocates:*

- 1 = one advocate of the DfS approach and some sharing of the approach within their organisation;
- 3 = one or more advocates of the DfS approach, with some sharing of the approach within and outside of their organisation, and the intention to engage DfS expertise in the future;

- 5 = numerous DfS advocates, extensive sharing of the approach within and outside of their organisation, and the engagement of DfS expertise.

*Evidence of design capability:*

- 1 = one stakeholder who is able and confident to use one or more design tool(s) to consider a specific challenge;
- 3 = one or more stakeholders who are confident and able to use several design tools to consider a specific challenge;
- 5 = a group of project stakeholders that are confident and able to use a plethora of design tools to consider a range of challenges.

*Evidence of new power dynamics:*

- 1 = one stakeholder who has been more involved than they have been previously, in the development of a service or system, on at least one occasion;
- 3 = one or more stakeholders who are more involved than they have been previously, in the shaping and development of services or systems, on a regular basis;
- 5 = a group of project stakeholders that are more involved than they have been previously, in the shaping and development of services or systems, and it is now part of their job description to do so.

*Evidence of new organisational standards:*

- 1 = new policies and procedures for one or more services;
- 3 = new policies, and a new vision or aim for one of the organisation's services or systems;
- 5 = new mission, vision, aims, and policies for the organisation and its services.

*NB- zero represents no evidence*

These guides were used to consider the data collated throughout the case study, but in particular the post-collaboration interviews which tracked the design outcomes over time (see p76 for further details or Appendix 7 for an example). Only outcomes directly attributed to the design activity (established through a question asked by the independent interviewer, see p88) were considered during this process.

As the scores were derived from the statements made by the project stakeholders, it could be argued that there may have been some bias or overstatement in order to improve the perception of the charity. However, as the participants were unaware of how this data would be specifically used, or the features against which they would be measured (none of the questions asked referred specifically to any of the six indicators- see Appendix 7), the data should be considered accurate. Moreover, as it is the VCS organisation's perception of DfS outcomes by which any future engagements would be measured, their viewpoint, regardless of accuracy, should be considered as appropriate data. However, as this scoring process was based on data gathered during and up to 12-months post-collaboration, it only provides a snapshot of the potential change, as transformational outcomes are ongoing and continuous (Greenwood and Hinings, 1996; Holmlid, 2007).

### **Applying the scale**

To minimise the potential for bias, an independent designer undertook the same process; a Design PhD student at Northumbria University was provided with the anonymised post-collaboration interviews for each charity, the scales to guide the grading process, and a blank copy of a diagram on which to mark his ratings. We both completed the same activity in isolation, and then compared our respective results (see Figure 51 for the second markers results).

*Figure 51: Scanned copy of how the second marker rated each of the cases against the six indicators of transformation*

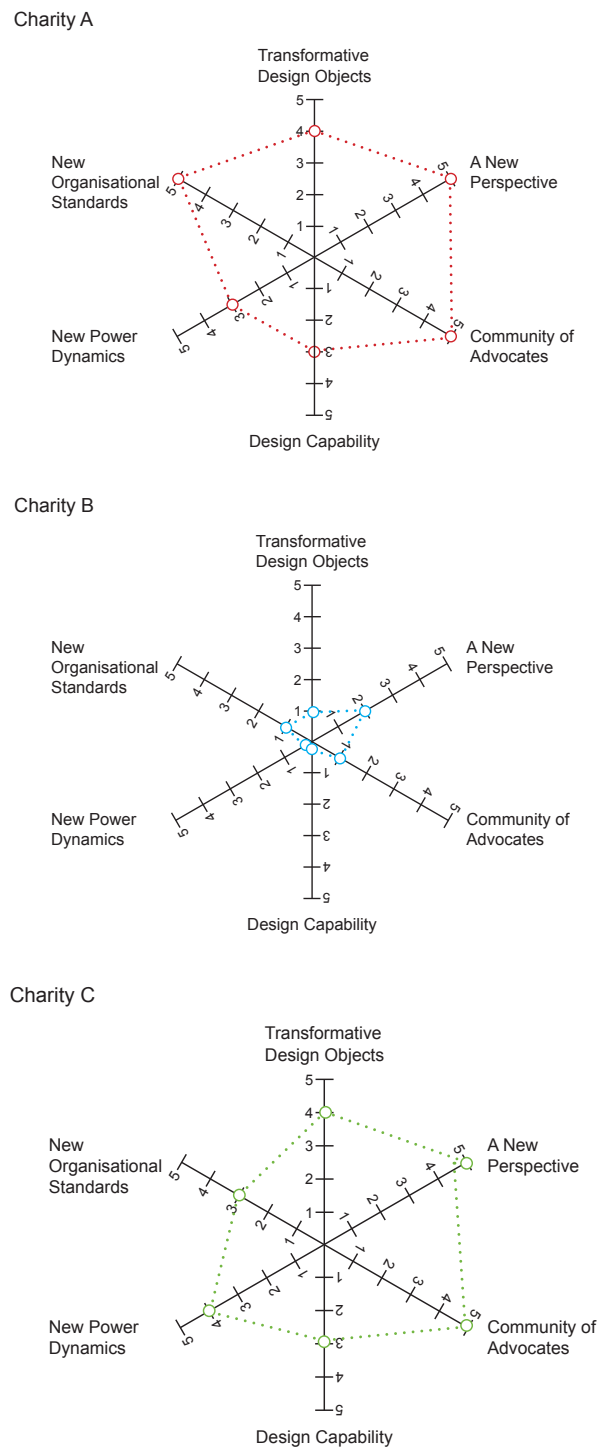
My results only differed with the second markers on three points; the community of advocates score given to Charity A (by one point); the new organisational standards score given to Charity C (by one point), the transformative design objects score for Charity B (by one point).

After reviewing the evidence for these indicators together, it was agreed that in relation to the community of advocates score, Charity A should be awarded the higher mark, as the second marker had not considered the organisation's role in Network A's pilot as evidence. Regarding the other two disparities, both charities were awarded the lower mark; in the case of Charity C the second marker had taken into account planned work, rather than what currently existed, and in relation to Charity B's transformational design objects, the second marker successfully argued that the membership system was limited to a particular customer group, thus reducing its impact.

The agreed scores for each charity against each of the six indicators of transformation can be viewed in Figure 52.



Figure 52: Diagram that shows how each of the cases has been rated against the six indicators of transformation



To support the discussion of the cases’ scores presented below, the data referencing system outlined in the previous chapter is used to help the reader understand the source of the evidence (see Table 8, p94 for full details). The

system states the author of the data using the allocated pseudonym (or 'designer'), followed by a prefix ('i' for interviews, 'r' for reflection-on-action logs, 'm' for meetings, 'e' for emails and 'n' for notebooks) to indicate the source of the data, and then a number, which represents that data collection's occurrence in relation to the case study e.g. Designer, r-12, shows that the data is taken from the 12th reflection-on-action log.

## **Transformative design objects: Discussion**

Charity A – 4; Charity B – 1; Charity C – 4

Charity A and C have both scored four out of five for evidence of transformative design objects. In Charity A, there are several new Empowerment Workers that have altered the way that the organisation engages with its service users. There is now an impetus on supporting people to create new routines and adopt new roles in their local community, in order to progress from Charity A's provision (Chris, i-8). Furthermore, the organisation also uses a partnership personal plan (see p110) for many of its service users to enable them to set goals and keep track of the progress they are making in improving their mental health (Chris, i-7). This series of transformative design objects has altered the way the organisation supports its customers, placing it above three on the scale. However, the transformative objects have not yet permeated into other service offerings, such as counselling, preventing Charity A from obtaining a five on the scale.

Similarly, the post-collaboration interviews conducted with Charity C show that they also had new touchpoints in place that had altered the customer's experience. Seven out of the nine prototypes created in the collaboration were still in place, including the new sticker system (p145), which allowed staff to relate to customers in a more tailored way (Charlotte, i-24). Although currently the designed objects only impact on visitors to the centre, there are also plans to retrain staff to provide a performance that relates to every exhibition, which would impact on all customer types, including outreach. If this were to happen, it

could be argued that Charity C would then reach five on the scale, however as it stands, the limited reach of the transformative design objects places them at a four.

In contrast, Charity B has scored just one on this scale; having a single transformative design object in use that alters the way the organisation relates to some stakeholders. The new membership system (see p128) has changed the way that customers consume some of the services, impacting on the health and fitness offerings in particular (Carl, i-16). However, there have been no subsequent changes to the membership material or job roles. Furthermore, the changes have had a more profound impact on the customers in receipt of social welfare benefits (who can access more services at a reduced price) than any other user group (Carl, m-19; i-16). The single transformative design object, coupled with a limited benefitting stakeholder group, means the transformation can only be ranked at a one on the scale.

## **A new perspective: Discussion**

Charity A – 5; Charity B – 2; Charity C - 5

Charity B's highest grading comes on evidence of a new perspective in the organisation, where they have been awarded a rating of two. In the post-collaboration interview, Carl described that the charity had a new way of viewing both the membership system, resulting in a new customer care department, and the building challenge, resulting in an alternative plan for the use of the building (Carl, i-16). Although he also reported that they had "started questioning what needs to happen regarding implementation to what good looks like" (Carl, i-17), this has yet to result in any significant changes to their services or systems, which keeps them at the lower end of the scale.

Conversely, there is evidence in Charity A of a consistent application of a new perspective that they attribute to the design work; "the ripples from [the engagement] have gone through the whole organisation" (Chris, i-8). Not only

has this resulted in changes to the services and systems within the charity discussed previously, but it has also been applied to more operational tasks such as the recruitment of staff (Chris, i-8). The permeation of this new perspective can also be seen in their revised policy towards funding; they no longer apply for grants or commissions that do not align with the precise needs of their beneficiaries (Chris, i-7). This particular shift can first be seen during the collaboration, where Barbara renegotiated the terms of a funding award, as she recognised the original aim would contravene the new progression-focus of the charity (Designer, r-31). As a result of their affirmation of a new organisational culture, and indications of a consistent application of this more user-focused practice, the charity has been placed at a five on the scale.

Likewise, the data collated in Charity C also places them at a five for evidence of a new perspective. In the 8-month interview, Charlotte explained that staff members, in particular front-line workers, were now looking “through the other end of the lens” (Charlotte, i-24). There was evidence that this new perspective had been applied not only to services, but to consider the systems within the organisation. In particular, the research undertaken as part of the collaboration has underpinned the charity’s new focus on valuing the social aspect of the experience as equal to the educational facet. The bookshop has already been reconfigured to reflect this, providing more space for parents and children to listen to and tell stories, and there are plans to create an indoor picnic space to provide further opportunities for social engagement (Charlotte, i-24).

### **Community of advocates: Discussion**

Charity A – 5; Charity B – 1; Charity C – 5

Charity A and C have both shared DfS practice within their organisation, with the former including it in their staff away day, and the latter inviting Northumbria University’s Design department to present to staff. Both Charity A and C shared their experience of the practice with external stakeholders; Charity C have detailed the work in their subsequent successful funding applications (Charlotte,

i-24; Melanie, i-25), whilst Chris has presented to Network A's CEOs, and along with Barbara, has presented to the DESIS UK Network (Chris, i-8). Charity C's recruitment of Northumbria University's Design department to run a workshop, along with their intention to involve service designers in the refurbishment of their building (Charlotte, i-24), can all be considered evidence of DfS engagement, which elevates them to a five on the scale. Charity A's successful application to be part of Network A's Design in Action pilot can also be viewed as further use of the process, giving them the maximum score.

In contrast, Charity B have only scored a one on this scale, as there is one advocate of DfS, and limited evidence of sharing the approach within their organisation. The low grading for this feature could be, in part, due to the fact that only one of the stakeholders, Carl, remains at the charity 12 months after the collaboration. However, even at the six-month interview when three of the project stakeholders were still in post, there was no suggestion that any additional sharing had taken place. Carl describes himself as an advocate of the approach, but describes only partial dissemination of the project work amongst the existing staff team (Carl, i-16).

### **Design capability: Discussion**

**Charity A – 3; Charity B – 0; Charity C - 3**

When considering the design capability at Charity B, there was no evidence available to award any points. The analysis of the project activity and the post-collaboration data shows that none of the project stakeholders express any ability to use design tools. In the post-collaboration interviews conducted immediately after the engagement, only three participants expressed confidence to repeat any of the design tools, citing the staff survey (i-12, i-14) and interactive user research in particular (i-15). Whilst Carl described adopting a more engaging approach to consultation, he did not utilise any design tools to support this (Carl, i-16). It is thus considered evidence of a new perspective, as

opposed to design capability, resulting in a position of zero on this scale for Charity B.

Conversely, Charity C have continued to use the same activities undertaken during the engagement to consider and improve the experience for visitors; “[the marketing team is] using the service design methodologies to observe the way that people are using the space” (Charlotte, i-24). Further evidence can be seen in the management team’s use of the personas in the customer experience maps to help them think about spaces in the building from the perspective of these different characters (Melanie, i-25). However, the organisation has not used any of the design tools to consider different contexts or challenges than those tackled during the collaboration, which means that Charity C achieves a three out of five for this indicator of transformation.

The same level of design capability is exhibited in the data collated in Charity A, with their use of the design tools being encouraged, but not universally applied. Several project stakeholders have used the design toolkit created during the collaboration to consider particular project challenges (Chris, i-7), but feel that they do not have the capabilities required to undertake a complete design process without support (Chris, i-7; i-8). As a result, Charity A has also reached the middle point on the design capability scale.

### **New power dynamics: Discussion**

**Charity A – 3; Charity B – 0; Charity C – 4**

None of the collaborations involved the service users extensively because of ethical restrictions placed on the study, so the scales focus on any shift in power amongst the staff and project stakeholders specifically.

Charity C exhibited the greatest amount of evidence relating to the redistribution of power. They have continued to actively involve their front-line staff in the improvement of the customer experience in a way they had not done previously

(Charlotte, i-24; Melanie, i-25). As a result, staff are now contributing to challenges that are both within, and outside of, their remit (Charlotte, i-24). However, the organisation has not endorsed the use of design by including it in any job roles, which limit the charity's score to a four on the scale.

Likewise, Charity A have not formalised design into any of their staff posts, but they have reported a sense of empowerment in two of the project stakeholders, Barbara and Wendy (Chris, i-8). In the 12-month interview, Chris said that Barbara now takes "a very integrated approach" to writing bids, involving more stakeholders in that process and as a result, she now has a "closer relationship" with various departments (Chris, i-8). Wendy already had an active role in the development of the wellbeing services, but she has also become more of a challenging figure to the organisation, using her new way of viewing things to question the charity's practice (Chris, i-4; Chris, i-7). Both developments can be viewed as indications of new power dynamics, but as the evidence relates to their existing job roles and remits, it places the charity at a three on the scale.

As with design capability, there was no evidence that Charity B had seen any redistribution of power since the collaboration, resulting in a score of zero. Although the majority of the project stakeholders had left in the year following the collaboration, there was limited permission provided to be involved in design activity during the engagement, with two members of staff being told not to attend a design workshop (Designer, r-64).

### **New organisational standards: Discussion**

Charity A – 5; Charity B – 1; Charity C – 3

Only one of the cases has altered their mission and vision as a result of the engagement. Charity A has rewritten these statements to reflect their person-centred provision; "we work with you as a person, not a diagnosis or a problem or set of problems or an illness" (Chris, i-8). Along with the previously described new funding policy (Chris, i-7), the wellbeing services have also been updated to

reflect the new organisational focus on progression and person-centred care (Chris, i-8). The extensive evidence of new organisational standards in Charity A has resulted in the maximum score of five for this indicator of transformation.

Charity C has only achieved a rating of three for evidence of organisational standards. This can be viewed in the way that the organisation now engages staff cross-departmentally to consider the experience that is offered, providing front-line staff in particular with the opportunity and permission to make changes to the service (Charlotte, i-24). However, none of these standards have impacted the mission and vision of the organisation, remaining at a service level. If Charity C's previously discussed plan to refurbish the building in order to provide more social space (Charlotte, i-24; Melanie, i-25) was to be realised, this could be viewed as a new organisational standard that would elevate its position on the scale.

As with the other features, Charity B has scored significantly lower than the other cases, achieving a one on this scale. This mark was awarded for the new pricing policies in relation to the membership system, with the new customer care department also underpinning the evidence of new policies and procedures for one or more services (Carl, i-16). However, there were no further changes to policy, aims, mission, or vision of the organisation, or its services and systems, preventing it from achieving a higher rating.

## **Summary of the extent of transformation in the case study**

This chapter has shown that there is no specific model for measuring the level of transformation as a result of design activity, even though designers are increasingly inciting transformational change. As such, a review of existing research on transformation design and related subjects has been conducted to establish six indicators of transformational change in a design project; evidence of non-traditional transformative design objects; evidence of a new perspective;



evidence of a community of advocates; evidence of design capability; evidence of new power dynamics; and evidence of new organisational standards.

The six indicators model builds on those offered by Burns *et al.* (Burns et al., 2006) and Sangiorgi (2011) to suggest how design projects could be evaluated to establish if they have resulted in a transformation, regardless of whether they have been set-up with that intention. This model forms part of this study's contribution to knowledge, providing a way in which the Service Design community could examine the outcomes of DfS projects in the future. However, it is yet to be validated; the second marker's use of the model to examine the case study data has only verified the level of transformation in this study, so further research would be needed to understand the applicability of the indicators to other projects (see p302 for further details).

The model has been used in this study to analyse the extent of transformation in the cases. This independently-validated process has shown significantly greater evidence of second-order change in Charities A and C than in Charity B. The scores of three or over in all of the indicators of transformation for both Charities A and C confirm the project stakeholders' view that the design activity resulted in changes to the organisations' culture. Conversely, in Charity B the low scores of two or less across the model show the collaboration only resulted in service interaction level change.

The analysis, and subsequent discussion, has demonstrated that there was far greater evidence of *a new perspective* in all of the settings, with Charity A and C both scoring a five on the scale. As *a new perspective* relates to a new way of thinking, it could be argued that this change may precede a project stakeholder becoming an advocate, which likewise may precede an increase in design capability, the latter of which scored much lower on the scale in all three settings. The creation of a new perspective, or organisational worldview, is also the foundation of most cross-discipline definitions of organisational

transformation (Golembiewski, Billingsley and Yeager, 1976; Bartunek and Moch, 1987; Burns et al., 2006; Junginger and Sangiorgi, 2009; Sangiorgi, 2011).

As the final part in the *activity and analysis* section of this thesis, this chapter has demonstrated that the design activity effected transformational change in two cases, adding rigour and credibility to the findings presented in the following section of this thesis. The next and final section will describe the actions required for practitioners to establish new individual and organisational perspectives, and the organisational factors that can inhibit design being used to effect transformational change.

## Section Three:

### Discussion and Interpretation

The previous section of this thesis outlined the case study design activity and the analysis approach used to interrogate the gathered data. It concluded by interrogating the extent of the transformation achieved in each of the three cases, establishing that the design activity resulted in transformational change in Charities A and C. Section Two thus established that design has the potential to effect change on the *community level* of a VCS organisation.

Section Three will now present the actions required for design to be used at a *systems level* within a VCS organisation, and the conditions required for this activity to result in transformational change.

Firstly, Chapter 7 will present how the focus of the design activity shifted from *service interaction* to *service systems*. Chapter 8 then describes how the DfS approach was used at a systems level to establish new individual and organisational perspectives, resulting in *community level* or transformational change. Chapter 9 then presents the inhibitors to using the DfS approach to achieve system and community level change.

Finally, this section will conclude the key contributions to knowledge of this research, and the implications of these to the various audiences of this thesis.

## Chapter 7

### Shifting from a service level to systems level

#### Introduction

In order to interrogate how design effected transformational change, and why this was only achieved in Charities A and C (p197), it is important to understand how the focus of the design activity shifted from *service interaction* to *service system* in each project setting. This chapter will present the importance of eliciting VCS stakeholders' trust in the designer and the DfS approach in order to achieve this shift.

Firstly, literature will be introduced to discuss what is known about trust, and trust in design to date. The chapter will then present how trust in both the designer and the DfS approach was established in the cases. Finally, this chapter will present a model of the relationship between trust and the use of design at a systems level in a VCS setting.

#### The importance of trust

In Design literature, researchers agree that the involvement of those affected by change, as early as possible in the change, will increase the success of the initiative (Burns et al., 2006; Thackara, 2007; Manzini, 2011; Sangiorgi, 2011; Tan, 2012). Active participation can therefore be viewed as an essential tenet of creating any level of change, but in particular, transformational change, where the behavior of individuals and organisations must be altered (Levy, 1986; Bartunek and Moch, 1987; Chapman, 2002).

As well as involving the right people, there also needs to be a nominated person who enables the participation of these multiple stakeholder groups in the definition and development of the change (Kotter, 1995, p. 62). As designers begin to operate increasingly in community contexts, it is predicted that they will have to adopt this position as facilitator more and more, in order to put the power of change in the hands of those that it affects (Manzini, 2011). Facilitation through the initial use of the DfS approach is therefore critical to ensuring stakeholders' meaningful engagement.

To affect any change in the cases in the limited time, achieving active levels of participation and my position as facilitator as quickly as possible was crucial. The data analysis (including multiple coding collections such as 'being part of the team', 'trust in the designer', 'acted as a member of staff', etc.) showed that to adopt a central position in each charity and enlist the permission and cooperation of the stakeholders related to each project, I had to ask stakeholders to invest a level of *trust in me as the designer*. Junginger and Sangiorgi (2009) suggest that active participation in such a project also requires *trust in the design process* as a means of achieving such change.

The development of trust and its importance in relationships and activities has been studied across a variety of subjects, including social sciences, psychology, economics, and management. Based on the analysis of various trust literature, Rousseau et al., (1998) created the following definition:

"Trust is a psychological state comprising the intention to accept vulnerability based upon positive expectations of the intentions or behavior of another."

(Rousseau et al., 1998, p. 395)

Rousseau *et al.* (1998, p. 395) suggest that there are two conditions of trust, the first being *risk*. As none of the organisations had used or been exposed to the DfS approach before, risk was clearly present in each of the cases. The fact that I was working free of charge for the organisation in return for collecting research data

could suggest that the engagement was lower risk than a traditional professional relationship. However, the fact that there was no contract, and thus no formal accountability, may have heightened the sense of risk.

The second condition of trust is *interdependence*, where “the interests of one party cannot be achieved without reliance upon another” (Rousseau et al., 1998, p. 395). Putting to one side the relationship between the organisation and myself as host and researcher, there was also an additional reliance on the charity to provide the space and opportunity to engage stakeholders in order to use the DfS approach correctly. Furthermore, the charities also had to believe they would benefit from providing this capacity, thus creating interdependence between the two parties.

Therefore trust, by Rousseau’s definition of both *risk* and *interdependence*, was present in each case. Interrogating how trust was gained in myself as the practitioner, and DfS as the process, could inform how Design’s influence shifts from service level actions to a systems level, where more is at stake.

### **Trust in Design(ers)**

Although the importance of trust in social design contexts has been cited by many researchers, including Manzini (2011) and Tan (2012), the issue of how trust is established has not been discussed in design literature to date (Tan, 2012, p. 69). However, there has been a focus on how designer’s empathic abilities aid connections to users, which is relevant to this discussion.

Despite a recent focus on empathy, there remains debate as to how many different types of empathy there are; certain researchers advocate two (Hoffman, 1984; Kouprie and Visser, 2009), some three (Feshbach and Feshbach, 1982; Goleman, 2007) or four (Kimbell, 2013).

The first type of empathy suggested by research is *cognitive empathy*, where people have an understanding and awareness of the feelings of others (Mead, 1934), which is considered to be a pre-condition of the other kinds of empathy (Staub, 1987, p. 104). The concept of cognitive empathy aligns with Brown's (2008, p. 87) description of empathy as a thinking mode; "[designers] can imagine the world from multiple perspectives". This can be linked to the concept of 'emotional intelligence' (Salovey and Mayer, 1990; Goleman, 1995), which is a person's ability to perceive emotions, use them to facilitate thought, understand emotions, and manage them in a way that enhances personal growth and social relations (Salovey and Mayer, 1990). Whether thought of in terms of empathy, or intelligence, the concept of understanding another person's emotions is fundamental to design; "it is about recognising otherness, but on the one hand it might be in the domain of the imagination, or on the other, it might involve research" (Kimbell, 2013).

As well as this cognitive phenomenon of empathy, there is also an *affective aspect to empathy*, which is the ability to share those emotions (Hoffman, 1984; Postma et al., 2012; Postma, Lauche and Stappers, 2012). The difference between cognitive and affective empathy is that the former involves understanding the emotions, whereas the latter involves an embodied experiencing of them; "it is not that one can rationally appreciate the fact of another's emotions, *but that one has the emotions oneself*" (New and Kimbell, 2013, p. 7). Recent research has argued that both the cognitive and affective aspects of empathy are important to design (Kouprie and Visser, 2009; Baron-Cohen, 2011) and a designer must look to achieve "the right balance between the affective resonance and the cognitive reasoning" (Kouprie and Visser, 2009, p. 442).

Goleman (2006, p. 94) argues that there is a third type of empathy, *empathic concern*, when someone is moved to help. It builds on the concept of experiencing emotions of affective empathy, but prompts action in the proponent. He explicitly links this empathic concern to trust saying; "you see it

when a leader lets people know that he will support them, that he/she can be trusted, that they are free to take risks rather than maintain a too-safe defensive posture” (Goleman, 2013). Goleman (2006, p. 101) argues that empathic concern is a key aspect of ‘social intelligence’, how we respond to our awareness of others, and thus nourishing relationships. A core aspect of ‘social intelligence’ is a mutual understanding and respect (Goleman, 2006), which many theorists suggest is essential to achieving a successful collaborative effort (Goldhammer, Anderson and Krajewski, 1980; Robinson, 1989; Krajewski, 1993).

It is also suggested by some that other types of empathy exist; *performative empathy* (Kimbell, 2013) where people present themselves as empathetic, whether or not they have the capabilities, in order to achieve a goal; and anti-empathy (Baron-Cohen, 2011), where individuals exhibit low levels of the quality. Both of these are less prevalent in a Service Designer’s activity, however can be apparent in project stakeholders (Kimbell, 2013). Performative empathy, for example, might be observed in the difference between a stakeholder commissioning a user-centred piece of work, but then not embedding the outcomes (Kimbell, 2013). Similarly, anti-empathy could be linked to aspects of the project where the user is not considered.

Although empathy is clearly a key concept in the use of design to consider organisational issues (Goleman, 1995, 2006; Brown, 2008; Kimbell, 2013), there is much to be understood about how designer’s empathic abilities might also help to elicit trust in these contexts. As this study has not focused on empathy specifically, it is only possible to discuss how trust was established in the designer and the DfS approach in relation to the design activity. However, the discussion will make links to the different concepts of empathy and intelligence in order to suggest how this learning might inform future research in this arena (see p302 for further details).



## **How trust in the designer and the DfS approach was established in the case study**

The varying theories of trust (Williamson, 1993; Mayer, Davis and Schoorman, 1995; Rousseau et al., 1998) mean that there are also many models on how to view the outcomes, causes or prerequisites of trust. As there are no specific models on the development of trust in relation to design in social contexts, it is appropriate to draw on those proffered by organisational discourse to support the discussion of the development of trust in this case study. Mayer *et al.*'s (1995) model of trust is the most widely accepted in the literature, and its three aspects of perceived trustworthiness; *ability*, *integrity* and *benevolence*, will be used to frame this study's findings.

Researchers also argue that like transformation, trust is not static but temporal, and thus there are different types of trust that can occur at different times in organisational change (Lewicki, McAllister and Bies, 1998; Rousseau et al., 1998). *Calculative trust*, where the trustor (the person imparting the trust) perceives the intentions of the trustee (the person receiving the trust) as positive, occurs at the beginning of the relationship (Williamson, 1993; Rousseau et al., 1998). In contrast, *relational trust* is developed during the relationship from interactions that occur between the trustor and trustee (Rousseau et al., 1998, p. 399). The discussion will also make use of this distinction to examine how the aspects of trust were elicited in the initial phase of engagement, and then, during the course of each collaboration.

### **Trust in the ability of the designer and the DfS approach**

Mayer *et al.*, (1995) define the first of the factors in perceived trustworthiness as ability, the "group of skills, competencies, and characteristics that enable a party to have influence within some specific domain".

### **Calculative trust in ability**

The importance of calculative trust in my ability and the DfS approach's ability can be seen immediately, with each charity accepting the opportunity to collaborate at the first invitation (see pages 95, 115 and 133 for further details). In each of the cases, there was someone who brokered my introduction to the charity (also detailed on the pages stipulated above). In Charities B and C, the person brokering the engagement relayed the positive experience of Charity A, and in Charity A, it was based on the successful use of Service Design at Age UK Newcastle (AUN) (discussed on p3). Although the details of those introductions has not been available to analyse in this thesis, the perceived value of the approach in the eyes of the broker will also have helped to validate my individual ability, and the ability of the DfS approach to create valuable impact in a charity. In the case of Charity A and C, the broker was also linked to a funding organisation, which may have also raised the profile of the approach, providing a sense of endorsement from within the sector.

When speaking to project stakeholders for the first time, analysis shows that I introduced myself and the approach in two ways: describing the principles of design, and explaining where the DfS approach has been successfully applied, trying to make myself and the approach appear relevant to the charity's particular context. The need for this evidence is clearly demonstrated in a post-collaboration interview at Charity B, where one stakeholder said:

"I talked about the methodology and how we were going to get from that to that with using x and y and I wasn't convinced, I had this big question; are we going to see anything from it at the end of the day?"

(i-11)

Furthermore in Charity A, one stakeholder said "I wouldn't say I was skeptical, but I couldn't see how it would fit in with a voluntary sector organisation really" (i-6). One of Charity C's stakeholders also said they were concerned about the

amount of time and input that would be required to get value from the application of the approach (i-20).

The analysis shows that where possible, I evidenced ability by drawing on my previous experience, including that at Age UK Newcastle (AUN), to be able to give tangible examples. Not only did this give detail to otherwise abstract design tools and outcomes, but it also provided evidence of valuable applications of design in a charity setting. For example, at Charity A in a meeting with Barbara about the importance of language, I showed her some examples of new advertising that I had created for AUN to improve their communication. The adverts helped to demonstrate the value of the approach and my provenance as a designer, as she expressed her admiration for them; “they’re fabulous” (Barbara, i-3). Moreover, she then recognised that the DfS approach also considers language; “the fact that you question the wording really rings a bell with me” (Barbara, i-3). The use of previous successful outcomes to evidence the ability of the approach also served to create excitement and intrigue about this new process, with Barbara in Charity A saying “[the approach] will bring a whole new kind of vista to [the service development]” (Barbara, i-3). After explaining how design could be used to undertake user research, Melanie also said that she was interested to see how a new approach would add richness to the research Charity C had done previously (i-18).

Drawing on this previous experience worked particularly well when there were similarities in the organisational challenges. In an initial conversation with Wendy, I described a service I had developed for AUN to help new service users gain confidence, as it could feel “a bit like joining school half way through term kind of thing that was quite daunting” (Designer, m-1), to which Wendy responded “a bit like us then” (Wendy, m-1). Similarly, in Charity B, the fact that I had supported a BIG Lottery application at Charity A helped to evidence my relevance to Brian, the Business Development Manager, saying “I look forward to seeing your skills have an impact at [Charity B]” (Brian, e-31).

Where differences were perceived in the organisational contexts, the evidence alone was not sufficient to convince stakeholders of the approach's relevance, with one in Charity B stating that "[Laura] said she'd been working with [Charity A] and [AUN] and I said we're a lot more diverse in our activities and provision" (i-13).

Despite sharing successful applications of the approach in comparable contexts, the analysis shows that stakeholders also needed to be open-minded, with one from Charity A saying that they "tried to stand back and see what [the DfS] approach could offer" (i-6). Similarly, this can be seen in my failure to prove the relevance of the approach to the Counselling Manager at Charity A, who could not see how design could help to review the existing service provision (Designer, r-8). Charity C's stakeholders also described themselves as being open to test that approach, saying "we didn't question it we just said yeah, you know, bring it on" (i-21). In Charity B, one stakeholder said "I was open-minded because I didn't know what or if we were going to get anything [from the collaboration]" (i-13), and another said, "I really went in quite blind not knowing what was going to happen" (i-14).

### **Relational trust in ability**

The design process can be better understood over time as the activities and outcomes from its application help to improve stakeholders' knowledge of its relevance (Junginger and Sangiorgi, 2009). The analysis of the data in the case study showed that *co-designing the project activity* was both a valued activity (*what*), and a way in which I established the DfS approach in each organisation (*how*). Correlating the multiple coding collections from the initial stage of each collaboration shows that the stakeholders gained knowledge of the DfS approach by seeing the results of the application of design and being part of design activities. In a post-collaboration interview at Charity A, one stakeholder said "I think I got more out of Laura being here and... what she's been able to show us [than just being told about the approach]" (i-4), and another commented that

“there probably was that settling in period... but she was so quick at developing tools and techniques, she helped people get on board” (i-5). After the first few days of research, Melanie from Charity C recognised the difference in the approach to their traditional marketing methods, saying “[the DfS approach] feels different” because of the holistic way in which I approached the project. In Charity B, one stakeholder commented that they’d previously not recognised the value of bringing people together to talk collectively, “but I think to actually have that meeting like that I think worked” (i-14). These comments support the finding that demonstrating the principles of the DfS approach through practical, tangible tasks helped to increase the knowledge of its value in the project stakeholders.

As the stakeholders’ knowledge of design improved, the analysis shows that their ability to select an appropriate problem space, and their confidence in that ability, also increased. In each project setting, this can be seen clearly in a shift from me requesting work, to stakeholders actively asking for my support in relevant design tasks. For example, in Charity A, one of the first design tools I created was a research activity for a mental health event that Wendy was attending. The tool was designed to ask broad questions such as “what makes you feel stressed?”, rather than asking specific details about existing service provision as Wendy had previously intended (Designer, r-6). After seeing this tool, Wendy asked to take a similar approach to a consultation event being held by Charity A, saying that the research “is different isn’t it? It’s probably better in a way” (Wendy, m-2). Likewise in Charity A, another project stakeholder stated, “we managed to crack [the project brief] and once we did...it became quite clear how we were going to use [the Designer]” (i-4). Similarly in Charity C, I was asked to repeat my observational research with school visitors, after the value of this approach was recognised by Lillian, the Learning manager, when the findings from the day visitor research was shared (Designer, r-92). A similar example is found in Charity B, when Heather asked me to help her undertake some research with staff using a similar approach to the membership survey (Designer, r-67; Heather, n-5). The tangible creation of value in each setting helped to

simultaneously increase knowledge of the approach, and knowledge of its applications.

As well as impacting on their own ability to use or identify uses for the DfS approach, successful applications of the approach increased relational trust in my ability. In Charity A, instances such as Chris inviting me to present the work we had done to Network A's national conference (r-14) acted as vocal recognition of the value of my abilities and the approach at a senior level. In turn, this had an impact on how I was perceived at a grass-roots level, as Barbara remarked, "blimey, she's arrived!" (m-6). Similar evidence can be seen across the project timeline at Charity B, and in a post-collaboration interview, one project stakeholder remarked that "as the weeks went on... everyone wanted a piece of her" (i-14). Likewise, in Charity C, a stakeholder said that I "over performed instantly" and so my involvement in the organisation grew as a result (i-20).

As the representative of this approach, evidencing the ability of the approach was often done concurrently with demonstrating my own personal capabilities. Thus, in the post-collaboration interviews, numerous project stakeholders commented that they were unsure if the success of the collaboration was due to my own capabilities as a Designer, or DfS's tools and processes, or a combination of the two. In Charity A, one stakeholder commented that "at the end of the placement we were sold that the design approach to setting up voluntary sector services was useful, but in the wrong hands it may not work so well." In Charity C, a stakeholder commented that it was my ability to choose the parts of the approach that "fitted the character of the organisation", which had made it so successful (i-24). Similarly, in Charity B, "you could have a pure methodology there and have a total 'numpty'... [but Laura] had the right attitude". In placing initial confidence in my skills, it then became hard for them to discern whether these capabilities were standard across the DfS practitioners, or unique to me. As each of the charities were engaging with a Service Designer for the first time, they had no opportunity for comparison with another practitioner, so this is not

only an important point, but also a logical one (discussed as an issue for further research on p302).

### **Trust in the integrity of the designer and the DfS approach**

Integrity in this model “involves the trustor's perception that the trustee adheres to a set of principles that the trustor finds acceptable.” (Mayer, Davis and Schoorman, 1995, p. 719). Mayer *et al.*, (1995) cite other trust relationship research, such as those conducted by Gabarro (1978), who defines integrity as character, and Hart *et al.*, (1986), who describe it as openness or congruity, as further evidence of the importance of integrity in perceived trustworthiness.

### **Calculative trust in integrity**

Potter's book *What is a Designer* (1980, p. 101) suggests that in an initial meeting with a designer, a client “will usually be anxious to convince himself that you are competent, experienced, ...and able to look after his interests”. The initial calculation of integrity in the DfS approach can be seen through the comparison between the aims of the approach, and the aims of each organisation. On deciding to embark on the collaboration, all of the project stakeholders who were interviewed prior to the collaboration commented that they had made the decision to pursue the engagement as the tenets of the approach, such as customer-centred and thinking differently about established issues, aligned with the current desire of the organisation (i-2; i-3 etc.). As the channel for this approach, these affirmations can also be seen as evidence of their perceived trust in my integrity; that I would apply the approach in a way that complimented the aims of the organisation. For example, in Charity B, one stakeholder suggested that they placed more trust in my integrity as a designer, than in the integrity of the approach, stating “we didn't know a lot about how Laura was going to bring it to us so we kind of let Laura lead on that” (i-13). The charities' lack of knowledge of the approach meant that whilst they bought into it's core aims, they had to place more trust in my ability to apply the processes in a way befitting of the organisation's aims.

## **Relational trust in integrity**

As a consequence, there was little data that suggested the development of relational trust in relation to the integrity of the approach. However, all of the post-collaboration interviews suggested that they still perceived this quality, as they all were committed to using the DfS process or aspects of the process in the future (i-4; i-11; i-21 etc.).

In contrast, there is extensive data related to the way that stakeholders continued to perceive my integrity throughout the project timeline in each of the cases. This is particularly evident in patterns in the data related to the way that I established the initial brief in each project setting, where I tried to find challenges “that Service Design is well suited to” (Designer, r-41). Most of the initial meetings with stakeholders in each case comprised of questions where I tried to ascertain the charity’s current challenges, and where design might be best used (e.g. m-1; m-12; m-32). It is clear from the analysis that in the initial stage of each project, I looked to the organisation to indicate a pertinent problem space to address, and due to their lack of knowledge, the stakeholders sought my guidance to set the challenge; “[Chris] wanted me to say what I wanted to work on, but I wanted him to specify really” (Designer, r-2). This process of discussing and filtering the organisational challenges into a viable project brief not only allowed me to *establish a valuable co-design brief*, which was a key theme in how I established the DfS approach in the setting (see Appendix 11), but also helped me to demonstrate my integrity to stakeholders. This clarity on the areas that were applicable, and those that were not, was clearly valued in post-collaboration interviews with a stakeholder from Charity A commenting that “[she] was very clear about where she could help and in the end focused on two or three key projects” (i-6). Likewise, in Charity B, a stakeholder said that in establishing the aims of the collaboration, they “met with Laura several times and guided the concept through what we wanted and then for Laura to package it for us” (i-13).



The analysis of the case study data suggests that my ability to work to the core values of the organisation throughout the project also helped develop relational trust in my integrity. In Charity B, one stakeholder said that throughout the project I “was thinking of [the organisation’s] values and how can people [achieve] that” (i-14). Similarly, Melanie in Charity C commented that she trusted me more than she had trusted previous consultants as I had “knowledge and a better understanding of who we are and what we do” (i-18). The value of understanding the organisation was also apparent in post-collaboration interviews, with one stakeholder at Charity C stating, “she really got us very quickly... [I have] never seen anybody get the organisation as quickly so that was a surprise, really brilliant surprise” (i-20). There is evidence that I demonstrated cognitive empathy by understanding and being aware of the emotions and dynamics of the organisations and their stakeholders (Kimbell, 2013), and that this was key in eliciting trust in my integrity.

Similarly, one of Charity B’s stakeholders said this was of particular importance because they were a third sector organisation “that has a vision and a mission” and that in “understanding the values, why we do, what we do... she tried to achieve what we want to achieve” (i-11). Another stakeholder also commented that a key strength of the engagement “was having someone with a new approach who wasn’t afraid to promote it, but who was sympathetic to the aims of the organisation.” Similarly, in Charity C, a stakeholder felt that I responded to my understanding of the organisation; “[she] was quite quick with changing her creativity [creative approach] to match the organisation” (i-23). Thus being aware and responsive to the organisation’s needs helped me to establish an appropriate brief that was a platform for creating value throughout the project, but also enabled me to establish my integrity and increase my perceived trustworthiness. This can be linked to the concept of social intelligence (Goleman, 2006), whereby my awareness of the experiences of stakeholders enabled me to effectively identify and respond to the key issues.

As well as being clear about where the DfS approach could be used, data suggests that the stakeholders perceived my actions as honest and open, which is also deemed to be a key element of integrity (Hart et al., 1986). In a post-collaboration interview at Charity B, one stakeholder said that this honesty was crucial in gaining staff trust; “I think Laura had an open and frank discussion with staff and I think the barriers were broken down” (i-13). Another from the same project setting commented that the sharing of the research findings also helped to gain trust of staff as “she did that very openly by saying that anything, any work she was doing was there to be fed back” and that “they felt... she’d communicated it in the right way” (i-11). Although the sharing of the process and its outcomes is very much due to the participatory nature of the DfS approach, the evidence suggests that was linked to my integrity, rather than that of the method. In Charity C, a stakeholder said:

“[Staff had] seen what Laura had been doing and because she was quite open about what she was doing as well, she circulated all of her reports, so after sort of a week or so everyone knew it wasn’t anything scary and she wasn’t watching them and she wasn’t sort of writing down anything about the staff or saying they need to do this better.”

(i-23)

The visibility of the approach helped to promote and disseminate the value, as well as reinforce my perceived integrity. Similarly, my actions were also considered honest, as they followed through on the promises that had been made. For example, in Charity C, a stakeholder said that staff members were “happier that they were putting their ideas forward and they were being actioned straightaway” (i-23). Again, despite the fact that quickly creating tangible change is at the heart of the design process, the activity was associated more with my integrity, as opposed to DfS’s methods and processes.

Acting in an open and honest way aligns with the public nature of the charities, which all report against clear aims, missions, and visions, and have to be transparent with the Trustees, partners and beneficiaries. Thus, my principles,

and the key tenets of the DfS approach, were deemed to be acceptable and applicable to that of the organisation, enabling me to increase the trust vested in both myself, and the approach.

### **Trust in the benevolence of the designer and the DfS approach**

Mayer *et al.*'s (1995) third and final component of trustworthiness is benevolence; "the extent to which a trustee is believed to want to do good to the trustor... that the trustee has some specific attachment to the trustor" (Mayer, Davis and Schoorman, 1995, p. 718). As such, in this context this feature only relates to the designer, and not the inanimate design approach. Although I was working for free as part of my doctoral study, which could automatically be interpreted as 'doing good', a designer's benevolence would be judged in relation to their desire to achieve the best outcomes for the stakeholders, community or organisation, and thus has been considered in this light.

### **Calculative trust in benevolence**

Considering how 'calculative' trust was established in these cases, it can be seen that I used the stories of previous experience to demonstrate my benevolent nature. DeLarge (2004, p. 78) suggests that storytelling acts as 'relational cement' to establish and strengthen designer-client relationships. In initial meetings with stakeholders, a considerable time is spent describing not only the outcomes of the work, but also how those valued outcomes had been achieved (e.g. m-1; i-3; m-14; r-80). When introducing the DfS approach, and therefore what I was there to do, I commonly used basic terms that emphasised the benefit to the beneficiary, for example, "it's just trying to think about [the service]... to make sure that you get what you need and the customer gets what they need" (m-1) and "I said that I was first trying to understand the experience, then what we were trying to sell, and then how staff were able to sell that" (Designer, r-53). Using such a broad, simplistic approach ensured that I conversed with stakeholders at their existing level of comprehension, and clearly

described the purpose of the approach in a way that aligned with the charity's benevolent aims.

As an outsider to each project setting, and due to the inherent aim of the collaboration to induce change, it would have been possible for project stakeholders to perceive me as a threat to their work or their roles. It was therefore crucial to demonstrate my desire to help and support them very quickly, in order to encourage vital participation in my work. In each project setting, I noted in my reflection-on-action logs that I made a concerted effort to get to know and spend time with the team, including having lunch with team members and attending social events (e.g. r-1; r-50; r-78). Furthermore, there is evidence that I supported staff members in activities that were not entirely relevant to the DfS approach, in order to demonstrate my benevolent intentions. For example in Charity A, I helped convert files into alternative formats for a funding application, which I noted "has really been appreciated". During my initial observations in Charity C, and again during the prototyping phases, stakeholders valued that I "learnt to use the till within 10 minutes so that she could help out" (i-21) and "got in there and scrubbed tables" (i-23). The value of this additional support was corroborated further when a stakeholder commented that the research was not passive, but "active observation and being part of the team which won a lot of trust and support from our front of house team" (i-21). Again, this can be linked to Goleman's (2006) concept of 'social intelligence' where my awareness of the project stakeholders influenced my behavior in the setting.

### **Relational trust in benevolence**

When considering how relational trust in my benevolence was developed, further examples of empathic abilities and emotional and social intelligence can be observed.

In each of the cases, I was given a card and present on leaving the organisation, and although it is not appropriate for it to be considered data, it is representative of the feedback from all project stakeholders, in all of the cases, that I became a valued member of the team; “I’m pretty gutted that she’s gone. She became invaluable very quickly” (i-20). *Being part of the team* was a key theme apparent in the data related to what roles, tools and outcomes were of value. In post-collaboration interviews, stakeholders suggested that my continued presence elicited trust, with one from Charity B saying:

“We have had a consultant in that was in with us a long time ago but they just come in and they just go. You don’t really get to know them, you don’t get to trust them and I think for a lot of people that’s the problem as well.”

(i-15)

Whilst the DfS approach has perceived integrity that can encourage honesty and openness, some stakeholders felt that the personal relationship was still key; “in my three and a half years of tenure here, [Laura has] become one of the most trusted members of staff... I think that’s about her more than just the way she did things” (i-11). A stakeholder commented that being able to get to know me helped them feel like they were “working with... rather than they’re sitting in a bunker or a support somewhere” which felt very ‘impersonal’ (i-15). Likewise in Charity C, a stakeholder compared prior experience with consultants to this collaboration, and saying “[consultants] haven’t felt part of the family and part of the organisation. They’ll come in and do observations doing a piece of work and leave, where Laura quite quickly... fitted into the organisation on a personal level” (i-20). This was echoed by a stakeholder in Charity A; “I think if someone had come in who couldn’t get on with people... whether it’s the staff team or the service users and volunteers it wouldn’t have worked so well” (i-6). Again, this is indicative of social intelligence where my cognitive and affective empathy influenced my behaviour in the setting and enabled me to become part of the team.

Further evidence of the impact of this social intelligence can be seen in how building positive personal relationships with project stakeholders helped me to establish myself in the organisation. Stakeholders suggest that this was achieved by relating to team members; a stakeholder in Charity B said that I “got alongside people... it’s about that relational thing” (i-11) and another at Charity C said “she was very, very good at building personal relationships” (i-20). Much of the contact that served to build personal relationships happened outside of the design activity, and thus was not captured, and is therefore a limitation of this discussion. However, a valuable example of how I built rapport with stakeholders can be found in a meeting in Charity A, where Wendy and I discussed the need to do unbiased research:

*Wendy:* “I think you’re dead right about the line of questionnaires and stuff about how we almost influence what the answers are going to be, don’t we, by how you talk about an offer or something.”

*Laura:* “Yeah and I can be guilty of exactly – of doing it and then thinking I’ve not really asked people what they want here, I’ve just kind of jumped to a conclusion. It is very easy and especially if you’re working on tight deadlines it’s so easy to do where you just think right, I’ve got to get this thing completed, I’m just going to ask them about this particular thing.”

(m-1)

This example shows that although I was in a position of ‘expert’, I used cognitive and affective empathy to understand the issues affecting project stakeholders and associate with them to demonstrate that understanding. Analysis also shows that I used this understanding to influence the way I introduced my work and my role to stakeholders. The data shows that I tried to be sensitive to the preferences of the individual members of the team, making it clear that they didn’t have to involve me if they did not think it was appropriate (e.g. Designer, m-1). Additionally, the analysis shows that brokering the outcomes of my tasks also helped to demonstrate my benevolence to the team; “I explained that it was a draft and I’d love to hear what they thought and explained how I’d written the content so that they knew it was designed to be different” (Designer, r-6) and

“the article won’t describe everything, but hopefully should give you a sense of what could be achieved, not necessarily what should happen” (Designer e-51). This introduction was crucial to ensuring that service components were co-created, even when formal co-creation sessions could not take place, but also communicated that I wanted these to be as effective as possible for the organisation, thus showing my desire to ‘do good’. A Charity C stakeholder also felt that this desire was frequently communicated saying “[she would] explain this is what I’m doing, this is why I’m doing it, this is what’s going to happen... it just made it a lot easier for everyone to sort of digest and get on board with” (i-23). Furthermore, they felt that even when identifying problems, I used positive language, such as “you’re doing a brilliant job but maybe we could try doing it this way or have you ever thought of doing it this way”, which they felt meant “we had a lot of trust in that she sort of had their best interests at heart, there was nothing, there was no agenda there” (i-23). These can also be linked to my ‘social intelligence’, where my “tact” (i-14), helped to elicit trust.

Despite my confidence in the relevance of the DfS approach, the data shows that I was respectful of current ways of working, for example, I told Wendy in Charity A: “It’s not that I imagine I’ve got the answers or anything, but we could sit down and talk about some of the aims and the best way of making it happen” (Designer, m-1). Although it could seem that I was not actively encouraging stakeholders to use design, showing that I understood their skills, opinions and work pressures helped to build relationships based on mutual respect, a core aspect of social intelligence (Goleman, 2006).

The data suggests that developing these relationships on an individual level was also crucial due to the complexities of the organisation. A stakeholder in Charity C commented that despite the diversity in personalities, skills and backgrounds in the organisation’s team, I was “able to get beneath that” and “on a personal level... she was able to connect” (i-20). As the facilitator of the project, I was required to connect potentially disparate teams and team members to successfully co-create something of common value, thus I needed to be trusted

by everyone. In each of the cases, there were existing issues that could have impacted on the ability of the team to work together. In Charity B, stakeholders alluded to issues of trust between management and service delivery staff; “you might have to weigh up what staff are telling you” (Harry, m-14). In Charity C, Melanie and Maxine discussed the fact that teams did not communicate with each other, which often resulted in the duplication of work (m-23). Similarly, in Charity A, there was initial concern about how service users would be involved in user research, as they were vulnerable and could be upset by ideas of change (Wendy, m-1).

In Charity C, they felt that my awareness of the organisational dynamics helped me to gain trust as I “recognised that she could be seen as an agent of change and therefore quite threatening, but she managed to strike that balance between just being open with everybody and getting their ideas, rather than being threatening in any way (i-24)”. As an outsider to each organisation, I recognised that I was not “privy to the organisation’s politics” (Designer, r-28) and so gradually brokering a relationship with stakeholders so that they sought my involvement, helped to create a suitable platform for co-creation. Again, this can be linked to both my cognitive empathic abilities (Kimbell, 2013) to recognise the complexities that could affect participation, and my social intelligence in the way that I responded to those issues (Goleman, 2006).

Although becoming part of the team was clearly important, equally vital was positioning myself as an independent person in the organisation, represented in the emergence of the theme *designer as objective/independent* in *what* was valued by the charities (Appendix 11). As well as being able to provide a valued outside perspective, this also enabled me to be perceived as trustworthy by all members of the organisation, whether they were management or service delivery staff, as I had no allegiance or prior objective. One stakeholder in Charity C felt that this objectivity meant “there was no threat, there was no anxiety, there was no bias” (i-20). A stakeholder in Charity B similarly said that staff felt able to communicate things to me that they would not have felt comfortable



sharing with management (i-13), which was echoed by another stakeholder who said that “people have opened up to her, they’ve been very honest” (i-14). By maintaining that objective position throughout the project, it ensured that I received accurate feedback on, and during the design activity, as well, it helped me to develop relational trust in relation to my apparent desire to ‘do good’ (Mayer, Davis and Schoorman, 1995). This can also be related to the previously discussed need to balance the cognitive and affective aspects of empathy so that the project was guided by the interpretation of findings, rather than the relationships with the stakeholders (Kimbell, 2013).

It can be seen that whilst *being part of the team* was a valued role, *establishing my role in team and organisation* was a core step in *how* I disseminated the approach (Appendix 11). A key step in achieving this was by being pro-active; “because she threw herself into this 100 percent, people were quite willing to step up to the mark to be very honest with her” (i-11). Analysis shows that this approach of creating value in order to increase the application of the approach also helped the project stakeholders see me as a valuable part of the organisation; “I can’t stress enough how much she came in and hit the ground running” (i-5) and “making a difference very quickly, it was easier to accept her into the team” (i-4). Being pro-active has already been linked to creating improved understanding, but it is also clear that it directly relates to how I was perceived as a member of staff, and so was a way in which I demonstrated my benevolent intentions.

The foundation of benevolence at the core of my working relationships with stakeholders resulted in a genuine appreciation for my work and my presence in the charity; “I’ve found a real ally in Laura... I know she would help me” (i-5). As previously discussed, project stakeholders were often unable to differentiate between values brought by the approach and those brought by me as an individual. For example, in Charity B, one said that this perceived “nice, warm, friendly” nature “got the best out of people” (i-13), with a similar comment from a stakeholder in Charity C, “I think a massive amount of [the success] is [due to]

her” (i-20), which suggests that they valued the empathic skills, and the social and emotional intelligence of the designer, as well as the professional ability previously discussed.

## **The value of being trusted by a charity and its stakeholders**

This analysis has demonstrated that in each charity, exposure to design activity improved knowledge and application of the approach, therefore stakeholders’ engagement with these tasks proved to be pivotal in the co-creation of value and understanding in the case study.

The evidence has shown that obtaining initial, calculative trust is a crucial step in eliciting the permission to commence the design work, which in turn enables the designer to create value (Kimbell, 2011a; Wetter Edman, 2011). Much like a computer game where the player has to complete a level to progress to the next, more challenging stage, a designer or design team have to demonstrate value quickly in order to increase their level of permission and reach within the organisation. The data discussed has shown that this was true of all three cases, with ‘quick wins’ in the first week of the project helping to improve my trajectory in the charity to include more strategic challenges. Without this initial investment of calculative trust, I would have been unable to create the right conditions for a successful engagement within the restrictive time period, and therefore been unable to elicit relational trust.

The discussion has demonstrated that during an initial use of the DfS approach, as the source of the process in this context, the designer’s trustworthiness is more important than trust vested in the approach. This is particularly important in the case of perceiving benevolence, which can only be apparent in how the designer applies DfS, not the approach itself. The data from the case study has shown clearly that my empathic abilities were key in gaining the required understanding of the stakeholders and organisation, in order to then respond in a ‘socially intelligent’ way that allowed me to successfully facilitate the co-design

of outcomes that were of value to each of the charities. Similarly, Tan (2012, p. 40) noted in her study of 13 projects conducted as part of the Design Council's Dott 07 programme that "many designers in the Dott 07 projects could proceed without making design methodology as explicit, especially where high levels of trust were present as a result of a strong designer-project stakeholder relationship". In resource-poor projects and contexts, such as much of the VCS, the importance of gaining trust becomes central to creating momentum and value, be it on a service interaction level, or on a transformational level.

As well as demonstrating the need for relevant, comparable experience to evidence the ability and integrity of the approach and the designer, the study has also highlighted that there is a value in focusing on the empathic skills of the designer in this context, as well as the more traditional aptitudes such as sketching and prototyping. Whilst this study cannot add any specific knowledge about the particular characteristics that elicit trust in this context, it has demonstrated that the designer's relationship with the stakeholders is more important than the perceived value of the approach. Crucial to those relationships is the designer's ability to exhibit both cognitive and affective empathy, and to balance those in a socially intelligent way to ensure that the design activity is appropriate and responsive to stakeholders' needs.

The data has shown the value of a designer effectively positioning themselves as a 'friend' to both the charity and its staff. The term 'friend' is used loosely here to describe the positive relationships and perception of my aims and values. The Oxford English Dictionary (2014) describes several definitions of a friend, including "a person who supports a cause, organization, or country by giving financial or other help" and "a person who is not an enemy or opponent; an ally", both of which are more reflective of how the term is intended in this context. The designer may have a formal agreement with an organisation that means they cannot be considered a friend in its traditional definition, but if a designer establishes themselves as a friend or ally to the project stakeholders

and organisation, they will be able to increase the scope and reach of the design activity and thus its impact.

This discussion has taken a narrow view of trust in relation to organisational change, and there are limitations to the debate of how to elicit trust in VCS organisations, not least because the personal disposition of the project stakeholders to trust is not considered. However, the data has shown overwhelmingly the importance of eliciting trust in order to achieve the participation that precedes the co-creation of value in each setting.

To communicate this succinctly, a model (see Figure 53) has been created that visualises the role of trust in achieving change in this context. Although the data analysis process for this study has ensured the reliability of these findings presented in this chapter (see p175), further research and validation is required to assess their applicability to the rest of the VCS. As such, this model describes only the *general steps* that position the use of design on a systems level, rather than the *precise actions* that need to be undertaken.

Figure 53: A model of the role of trust in achieving change in a VCS organisation in an initial engagement

Figure 53 places time on the vertical axis. It describes that the first step in an initial engagement is to evidence the *integrity* and *ability* of the designer and the DfS approach, coupled with the perceived *benevolence* of the designer, to elicit calculative *trust*. This trust in turn generates *permission*, which allows the designer to work in a participatory manner and undertake the *co-creation of value*, moving from *project set-up* to the *service level* of the organisation.

It also visually describes how the co-creation of value increases both the *confidence* and *the knowledge* of the stakeholders and designer, which results in an *increased reach of DfS* to the systems level of the organisation, allowing the designer to operate at the elevated *systems level* required for transformational change. The creation of service level change is related to the designer *becoming a 'friend'* to the organisation and its stakeholders, whereby the designer is positioned and viewed as a valued member of the team. Furthermore, *building a*

*relationship* and *demonstrating value of DfS* are depicted as constants throughout the project as they are ongoing activities that continue to be crucial to the success of the engagement.

The model visually depicts the connection between establishing trust in the DfS approach and the designer, and the increased use and reach of the approach during an initial engagement. It also provides important information for the DfS and VCS communities as to the aspects of the approach and the designer that need to be trusted, although further research is required to describe how that should be achieved.

The model has described the first steps in achieving a transformational impact during an initial engagement, by depicting how to position the designer at the systems level of the organisation. Further detail on how this position can be used to achieve transformational change will be added to the model in the next chapter (p257).

## **Summary of establishing the use of design in VCS organisation**

The review of literature has demonstrated the importance of participation in change to ensure it is successfully co-created (Thackara, 2007; Manzini, 2011; Sangiorgi, 2011). It has also described the need for someone to lead and drive that change to ensure those crucial levels of participation (Kotter, 1995; Han, 2010). In identifying the need for a facilitator, it has discussed the importance of establishing trust in that person where there exists a risk and interdependency between the trustor and trustee (Rousseau et al., 1998), as it did in this case study. It has also demonstrated the importance of establishing stakeholders' trust in the DfS approach, as the details and relevance of the process are largely unknown.

This chapter has then presented how calculative trust, and then relational trust, was gained in each project setting by understanding how the ability, integrity and benevolence of the designer and the DfS approach were evidenced and perceived. It has highlighted the importance of having relevant case studies to demonstrate the ability and integrity of both designer and process to project stakeholders.

However, a crucial finding of this study is that in the initial use of DfS, more trust is placed in the designer than in the approach, as they act as the source of a process that may not be fully understood. Unfortunately, it is a limitation of this study that it is not possible to say if this bias in trust towards the designer rather than the approach would be different if the charity had used design previously (discussed on p300). Nevertheless, this research has identified the importance of a designer's empathic skills to understand and relate to the needs of all stakeholders, and their ability to be able to respond to that understanding; their social intelligence (Goleman, 2006). By becoming a friend (or ally) to an organisation, a designer can build relationships with stakeholders to both gain permission for design activity, and to elicit the understanding required to co-design objects of value to the various stakeholders.

Finally, this chapter has presented a model (Figure 53) that positions the role of trust in relation to achieving service interaction change and shifting the design activity to the systems level of the organisation. Whilst it does not suggest the precise actions required to shift the design activity from a service level to a systems level, it suggests the features that are crucial to that transference.

Having established the value of being trusted by the charity and its stakeholders, the following chapter will discuss how this elevated position in the organisation allows the designer to challenge the organisation's current perspective, and suggest alternative ways of viewing problems, leading to transformational change.

## Chapter 8

# Establishing new perspectives at a systems level

### Introduction

Chapter 7 of this thesis proposed that to achieve any type of change within a VCS organisation, it is crucial to establish the stakeholders' trust in the DfS approach. More importantly, the designer needs to elicit stakeholders' trust in them as the executant of the approach. Once this has been established, it allows the designer to operate at a systems level within the organisation. This chapter will discuss how the DfS approach was used at a systems level to establish new individual and organisational perspectives, which Chapter 6 of this thesis established as a key, and arguably primary, indicator of transformational change (see p192).

Drawing and building on Tan's (2012) features of 'Designer as Provocateur' role, the chapter will describe how the elements of the DfS approach were used to challenge existing practice, propose alternative visions, and embed those radical ideas in the organisation. It will conclude by proposing the use of the term 'critical friend' as a way of encapsulating the role of the designer and the DfS approach during an initial engagement in a VCS organisation; combining the *trusted* position required to engage and encourage stakeholders, with the *challenge* required to effect transformational change.

### Design as a way of establishing new perspectives

The previous chapter found that a new perspective should be considered an indicator of transformational change in a design project (p182). To understand



how this was achieved in Charities A and C, the different elements of design that can establish new perspectives will now be discussed.

Firstly, Design literature highlights that design can help to *reconfigure a problem to generate new responses* (Burns et al., 2006; English, 2006). English (2006) suggests that innovation is a result of understanding what is possible. With ‘wicked problems’, the issues are complex and dynamic, meaning organisations have little understanding of what the outcome could be (Rittel and Webber, 1973; Buchanan, 1992). Whereas designers traditionally were brought in to respond to a given brief, in trying to incite change, designers are now involved in constructing the understanding of the problem, and thus the brief itself (Burns et al., 2006; Blyth and Kimbell, 2011). In reframing the issue in a new way, stakeholders are prompted to view and respond to the problem differently, which can lead to very different design outcomes (Burns et al., 2006; Brown, 2009).

Furthermore, researchers suggests that involving stakeholders in the design activity can help *position customers at the centre of the service development process* (Junginger, 2006; Bate and Robert, 2007; Brown, 2009; Gloppen, 2011). Gloppen’s study (2011, p. 17), although focusing on business rather than charities, ascertained that transformation follows when service design challenges stakeholders’ traditional way of thinking and enables them to see their offer as a holistic journey rather than a “single product”. In recognising the service concepts that are valued by the customer, an organisation can reconfigure its offer to meet those needs (Goldstein et al., 2002, p. 131).

Research has shown that designers’ ability to *generate new, unconventional ideas* can prompt stakeholders to take an alternative perspective (Brown, 2009). In some cases, such as the emerging disciplines of Design Activists and Critical Designers, practitioners create “counter-narratives” (Fuad-Luke, 2009, p. 27) with the aim of prompting change (Dunne, 1997; Dunne and Raby, 2007; Thorpe, 2008). Whereas Critical Designers produce conceptual proposals to “challenge

narrow assumptions, preconceptions and givens” about particular issues or objects (Dunne and Raby, 2007), Design Activists work with communities to attempt to initiate real change (Thorpe, 2008).

In the move towards co-design, designers also have a new role in *helping the stakeholders themselves to generate these ideas*. Practitioners therefore have to promote “divergent thinking” (Design Council, 2005) through the creation of activities or probes that maximise both the number of ideas, and their position on the incremental-radical spectrum (Illich, 1973; Sanders and Stappers, 2008, p. 15). Sanders and Stappers (2008, p. 15) state that design practitioners need to focus on creating these generative design tools to assist non-designers to express themselves creatively. One of Botero and Hyysalo’s (2013, p. 49) design strategies for a successful co-design project is to “build scaffolds”; these scaffolds serve to “provoke imagination and cultivate the sense of possibilities” by suggesting what could be done. Sangiorgi (2011) also suggests that “enhancing imagination and hope” is a key aspect in helping communities to achieve transformational change, as it is essential to support those who do not normally contribute to the design of ideas to “imagine a possible and better future”.

Finally, as well as prompting innovative ideas, designer’s also have a role to play in helping stakeholders to *co-create a new vision* that supports these new ideas, and embeds these alternative perspectives into the culture of the organisation (Manzini and Jegou, 2003; Sangiorgi, 2011). Manzini (2009, p. 8) suggests that designers need to embody the proffered change in “feasible, socially acceptable, even attractive...visions”, in order to prompt thought and guide the direction of change. An aim of the previously mentioned Design Activism is also to institutionalise the change suggested in the alternative realities created (Thorpe, 2008).

More recently, Tan’s (2012) doctoral inquiry into the roles of designers in projects addressing social good identified the role of ‘Designer as Provocateur’. Drawing on a Dott 07 project, *LowCarbLane*, which looked at addressing the key

barriers to change in domestic energy use in a small community in the North East of England, Tan (2012) established that there was a role for a designer to:

- Propose an alternative vision to the status quo;
- Use design as methodology and medium; and
- Have ideas which eventually become institutionalised by organisations and institutions.

(Tan, 2012, p. 266)

She ascertained that using design as a methodology, the practitioners were able to undertake user research, isolate pertinent insights, and create innovative responses to them (Tan, 2012, p. 260). Tan (2012) found that the designers involved in the project had presented alternative visions to address the complex issues highlighted in the research, in order to challenge the current way of addressing them. In the use of visualisations and prototyping (design as a medium), she found that designers were able to communicate their ideas in ways that held credence and prompted thought and reflection (Tan, 2012, p. 263). Finally, these ideas that were previously considered radical, become accepted into the mainstream offer (Tan, 2012, p. 264).

These three features align with the previously described ways in which design can be used to establish a new perspective, as demonstrated in Table 15:

*Table 15: A table comparing the elements of design that can be used to establish a new perspective and the features of Tan's Design as Provocateur role*

<b>Ways in which design can be used to establish a new perspective</b>	<b>Features of Tan's 'Design as Provocateur' role</b>
Reconfigure a problem to generate new responses	Use design as methodology and medium
Re-positioning customers at the centre of the service development process	Use design as methodology and medium
Generate new, unconventional ideas	Propose an alternative vision to the status quo
Co-create a new vision	Ideas which eventually become institutionalised

As the most recent and most extensive research into the designer's roles, the three features of Tan's (2012) 'Designer as Provocateur' role have been used to frame the following discussion:

### **Proposing an alternative vision to the status quo**

Tan (2012, p. 251) based the name of the role, *Provocateur*, on the meaning of the Latin foundation of provoke, 'provocare' which means 'challenge' (Oxford American Dictionary in Tan, 2012, p. 251). In Critical Design, the designer poses questions and provokes reflection in order to challenge "narrow assumptions" (Dunne and Raby, 2007). To achieve transformational change, it is argued that a designer must question the fundamental assumptions, norms and behaviours of an organisation (Junginger and Sangiorgi, 2009, p. 4345).

In Charity A, it can be seen that questioning the current model of delivery prompted Wendy to experience a 'light bulb' moment, where she recognised that there was no reason that services should not be time-limited;

“I’ve never even thought about it before and now I’m like ‘whoah controversial!’ but, yeah... I feel like it’s a light bulb moment really isn’t it?”

Wendy (m-3)

The idea that their services should be ongoing was an example of a “givens or truths... held so strongly that they are no longer questioned nor even consciously thought about” (Ott, Parkes and Simpson, 2003). The recognition that services could be offered in a different way had an impact on how project stakeholders viewed the services (e.g. Wendy, m-3; Barbara, m-8), and acted as a foundation for the design activity moving forward.

Similarly, in Charity C, I challenged the preconception that visitors were in control of their own experience in the centre (Designer, m-22). In doing so, I highlighted the need to consider how the information provided influenced those decisions, whether positively or negatively. Positioning the reception area as the crux of the customer experience challenged the current view of it as merely the access point to the building. Again, this challenge prompted project stakeholders to see the area in a different light (Melanie, m-22; Maxine, m-22) and formed the basis of the next phase of the project work.

In contrast, whilst I asked provocative questions of management in Charity B, for example questioning how the membership prices were set (m-17) and the target market for the gym (m-15), this challenge was repeatedly rebuked (m-15; m-18). Although this challenge was not welcomed, the findings from the research still guided my activity; for example, I undertook a review of the competitors in the local area, focusing on their membership offer and target market to understand opportunities and threats to Charity B’s offer.

Although Charity B’s management did not encourage my questioning (Carl, i-9), my ability to challenge the status quo was valued by many project stakeholders, and something I was often encouraged to do. For example, in Charity B, Margaret valued the fact that “I could say things to management that she

couldn't, because I was in a protected position" (Designer, r-46). Similarly, in Charity C, project stakeholders valued the fact that I had collated evidence of the problems affecting their ability to provide good customer service (m-22), and that they were being acted on (Designer, r-103). In Charity A, Wendy asked me to relay to Chris and Barbara the issue we had with a recent successful grant application, which our research showed would "be creating false hope" (Designer, r-31). Wendy felt the evidence would hold "more clout" coming from me (Designer, r-31), and I subsequently conferred with both Chris and Barbara, and they agreed to ask the funders if they could use the money in a manner that reflected our new user research findings (Designer, r-31).

In each charity, prompting reflection on an aspect of their services provoked some project stakeholders to question their own practice in a similar way (e.g. Wendy m-8; Heather, m-18; Lillian, m-28). A prime example can be seen in Charity A where Wendy then begins to question the type of support that they are offering current service users and whether they are doing them a "disservice" (m-8). Similarly, in Charity C, Melanie (m-22) questions why things have not been changed before and whether there is something that can be done to improve the guidance provided at reception. In Charity B, Heather and Margaret (m-18) both recognised that the current membership offer was not working and that things needed to be improved for staff and service users.

Having challenged the status quo in all of the charities, I also proposed alternative futures to address those underlying issues. In Charity A, the concept of promoting progression from their services was then used to suggest how that could be realised as both a service (partnership service, see p109), and as an organisation-wide initiative (empower your mind, see p106). This vision was partly co-created with project stakeholders, based on their insights and those gathered from service users. In Charity C, the vision was entirely co-designed by staff using the frames of 'fairytale welcome' etc. to generate ideas and insights that resulted in a different way of viewing the third floor areas (see p144).

In Charity B however, as the challenge to the current customer base of the gym was not valued, the vision around the concept of a community gym was not co-created. Tan (2012, p. 258) also suggests that not all alternative visions are co-created, and are often proposed to provoke thought before co-design can take place. The reasons that this alternative vision was not adopted are discussed in further detail on p263. However, the new membership structure that was created and implemented can be seen as a significant step forward in creating a community-focused gym; those in receipt of welfare in the local area were allowed to access the fitness services at a reduced rate, benefitting much of their potential client group.

Building on Tan's (2012, p. 266) original definition, it can be seen that challenging the status quo was the first step in then being able to co-create or present an alternative vision. This initial stage of questioning also prompted stakeholders to reflect on their own practice, which can be directly linked to the resulting 'new perspective' that was observed in Charities A and C.

## **Using design as methodology and medium**

### **Using design as a methodology**

Activities and insights from design's methodology can help to orientate stakeholders to view established issues in a new way (Tan, 2012, p. 260).

In all of the charities, user research was conducted with both customers and staff that uncovered key insights that shaped the challenging proposals. In Charity A, the 'personas' (see Figure 10, p101) used to engage the current and potential service users also helped to demonstrate the significant need to both "manage expectations" of prospective clients, and to promote progression to alternative types of support (Designer, r-19). These insights were at the root of the 'empower your mind' project and its associated touchpoints, all of which were

implemented post-collaboration (Chris, i-8) and represented “the next step of our organisational shift” (Chris, m-8).

Similarly, in Charity B, the use of a secret shopper (p120), anonymous staff surveys (p122) and workshops (p126) helped to uncover the insight that the current membership structure devalued the service offerings and was difficult to communicate to customers. Uncovering this insight led to the development of a new membership structure that “was clearer for the customer, secondly was consistent, and thirdly was cheaper and recognised the limitations of the current clientele” (Designer, r-70). Although the use of design methodology to challenge current service provisions was not always welcome (Carl, i-9) (which is discussed more in the Chapter 9, p265), the use of research, idea generation and prototyping had challenged the original aim of the collaboration; shifting it from communicating of what exists (Harry, i-10), to redesigning the service itself.

In Charity C, the design activity most closely followed the Double-Diamond four-stage design process (Design Council, 2005), as the; *Discover*, *Define* and *Develop* stages (we did not reach *Deliver*) were more distinct than in other settings. The use of such an approach uncovered key insights about the customers’ use of the building, the need for more support for some adult visitors, and the overload of information at reception (Designer, m-22). Each of these insights had an impact on the subsequent design activity, in particular the framing of the *Define* and *Develop* stages around the ‘fairytale welcome’ etc. (Designer, r-93). Re-positioning the reception area as a key focal point in the customer journey helped to adjust the perspective of the project stakeholders in a similar way, the result of which can be seen in the continuation of conducting customer research focused on that area of the building (Charlotte, i-24; Melanie, i-25).

However, Tan’s (2012) definition of the ‘Designer as Provocateur’ role does not identify that the design methodology can be used to challenge the charity’s current service development process, which is evident in this case study.



In Charity C, this is particularly evident, as the data analysis shows that the research findings were not necessarily new to them (Melanie, m-22), but the way that staff had been engaged in collating and reflecting on the ideas had prompted collaboration in a way that had not previously been achieved (i-20). The resulting level of collaboration and momentum led to co-design processes being advocated by Charity C. Front-line staff are now actively involved in the improvement of the customer experience, being part of cross-departmental, cross-hierarchical teams to address issues that both directly and indirectly relate to their job roles (Charlotte, i-24).

In challenging the way that Charity A applied for funding, I prompted project stakeholders to recognise the need to root funding in user need; “if Laura had been in at the beginning that wouldn’t have happened and I won’t make that same mistake again... I’m very aware that when we pull out, if we have to pull out for lack of funding that we’re not leaving people high and dry” (i-4). Similarly, the use of user insights has also impacted on their service development processes (Chris, i-7; i-8). Adopting the methodology has represented the second part of their organisational shift; “it has shifted... how we think about setting up new services, how we think about our relationship to service users” (Chris, i-8).

Although the service development process has not been changed as a result of the collaboration in Charity B (Carl, i-16), there was evidence the use of co-design activities had helped to challenge the current service development process (i-13; i-14). In a post-collaboration interview, one project stakeholder remarked that;

“I know all the final decisions have to come from the senior management team but I think it is quite nice for people to have some input because at the end of the day people who are actually in the functions doing the job have got good knowledge and understanding so it’s nice that their opinions are taken to a higher level.”

(i-12)

The inhibitors that prevented Charity B from adopting DfS as a new approach are discussed in greater detail in Chapter 9, however the data analysis has shown that design as a methodology can be used to disrupt both the traditional outcomes, and *the traditional ways of achieving those outcomes*.

The methodology, and the project stakeholders' involvement in the process had enabled the construction of shared knowledge, giving credence to the proposed alternatives (Han, 2010; Tan, 2012). However, the stakeholder's involvement also helped to increase their understanding of the DfS approach (discussed in more detail in Chapter 7, p209) which meant that the outcomes that challenged their pre-conceived ideas, also helped them to reflect on the way that they currently approached service development.

Previous literature has suggested that adopting a new perspective is a result of seeing services as a whole (Gloppen, 2011), from a customer point-of-view (Goldstein et al., 2002; Junginger, 2006), or from repeatedly revisiting and building on the findings (Brown, 2009). The data in these case studies show that the participation in the methodology highlights the flaws in the current *service development process*, whether they are a lack of collaboration (Charity C), or a focus on jobs at the expense of user need (Charity A). Without this participation, which was absent in Charity B (discussed in more detail on p270), it was not possible for stakeholders to ascertain the aspects of DfS that improved on their own approach.

### **Design as a medium**

The data analysis shows that design was also used as a medium to communicate and ensure shared understanding of the proposed new visions (Tan, 2012, p. 258).

One of the core competencies visible across the design profession is an ability to use and manipulate visuals and form. Whilst in traditional design practices this

has been focused on the form of products and artifacts, in the context of Service Design, visuals and prototypes are considered; tools for communication; the development of ideas; and presenting information during the design process (Segelström, 2010; Wetter Edman, 2011). In Gloppen's study (2011, p. 14), visualisation, whether of problems, ideas or concepts, was unanimously considered to be one of the most important skills that a Service Designer possesses.

Project stakeholders in the charities quickly valued my visual skills, with many requesting things to be put into a visual format (Chris, m-7; Carl, m-18). In Charity A, Chris, referring to visuals as a 'Lauragram', asked me to create a diagram for a project I was not directly involved with (Chris, m-7). When I was asked to undertake Schools' visits research at Charity C, I was asked to communicate it in a similar way to the day visitor report (see p140), as it had had such an impact (Designer, r-92).

In Charity A, one of the key visualisations was that of the 'empower your mind' project (Figure 54), which described how the key insights informed the service components, and how these worked together to create a progression-focused project. It created improved understanding amongst all project stakeholders of the service concept, aspects of which had been discussed with each stakeholder on an individual basis (Designer, r-14; Wendy, m-3; Barbara, m-4). Barbara commented that the diagram had clarified the idea for her in such detail that she could "actually look at the pictures and translate it into written word" (Barbara, m-6), taking the text from Figure 54 and using that to answer the questions in the bid pro-forma.

*Figure 54: Updated strategy diagram for 'empower your mind' project (anonymised)*

In creating visuals and physical objects, however refined, literature suggests that designers create more opportunities for people to interpret and discuss an idea, and improve their understanding of a social issue (Blyth and Kimbell, 2011; Gloppen, 2011, pp. 14–15). This can also be seen in the case of Charity A, with Wendy referring to the configuration of the central circle of the diagram to suggest the addition of Empowerment volunteers (Wendy, m-8). Indeed, the use of visuals to create shared understanding was something that stakeholders in Charity A felt they were missing once the collaboration ended (Chris, i-7; i-8):

“One thing we found really valuable was your ability as a designer to encapsulate quite complex ideas in very simple diagrams. That was really valuable for all the trustees to understand what we were trying to do. It really helped focus our minds.”

(Chris, i-8)

Similarly in Charity B, Carl (m-18) asked for visuals of the potential membership structures to be created in order for him to understand the nuances of the

offerings (see Figure 22, p128). I accompanied these options with descriptions that explained the design choices that had been made, in order to strengthen the radical suggestions with user research, and ensure an accurate understanding of each offer. In the meeting to discuss the propositions, it became apparent that Carl had thought the current concession rate was for people in receipt of benefits, which it was not:

“Well I think it should be concession... I think it should be student, senior, all those in receipt of benefits”

(Carl, m-19)

The ability to clearly discern between the options enabled Carl to recognise gaps in his own knowledge and build on the suggestions to propose his own iteration (m-19), which was eventually implemented (Carl, i-16).

Service Design practice draws on six commonly used visualisation techniques: blueprinting; customer journey; desktop walkthrough; persona; storyboard; and system map (Segelström, 2010). In each charity, I used different visualisation techniques depending on the needs of the project. Often these focused on communicating the touchpoints of a service to help initiate stakeholder learning by moving an idea from concept, towards reality (Han, 2010). In Charity B, for example, I used a service blueprint of a community gym service (see p124), in order to explain how this previously rejected concept (m-15), would translate into a customer experience, increasing Heather’s understanding of this previously abstract idea (Heather, e-51).

In Charity A, I created a prototype version of the partnership personal plan (Figure 55), which both Penny and Wendy felt was an accurate reflection of what we had discussed that would work in practice (Designer, r-30; Wendy, e-20). Wendy also used the prototype to have a discussion with Chris about how they could implement aspects of the proposed service immediately (Designer, r-29).

*Figure 55: Two pages from the partnership personal plan*

In Charity C, the most valued visuals were the customer experience maps (Melanie, e-100; Designer, r-92), an example of which can be seen in Figure 56. They were created to extend the boundaries of what project stakeholders considered as the service journey and prompt reflection on what could affect a customer's experience (Designer, r-92; Melanie, e-100). The maps also conveyed the variety of customer types, expectations and experiences in a way that had not been done previously, which has been used as a foundation for staff training following the collaboration (Melanie, i-25).

*Figure 56: Part of a customer experience map*

Throughout the case study, the data shows that design was used to communicate the (internal or external) customer's perspective, using the insights uncovered during the process as a strong foundation for challenging the status quo.

Designing the communication to promote the customer perspective was also something that helped to add credence to the proposals, as well as demonstrating the difference between the current methodology and the DfS approach. For example, Charity A's project stakeholders valued the fact that I questioned the wording in their current communication (Barbara, i-3; m-6), with Chris describing me as having a "talent for scrutinising documents" (Designer, r-7). Describing the value of services from the customer's point-of-view also had an impact on their perspective on communication:

"I mean I consider myself to be a wordsmith... and I like the fact that [the designer] comes in without the tunnel vision and uses words that we perhaps haven't thought about before and I've gone through the older bids that I've done and the new bids and I think there's a new dimension and I think there's a new kind of speak coming through."

(i-5)

Charity C also valued the way in which the insights were communicated, with Melanie similarly raising the profile of the user research report once she saw the quality of the communication; “to have them [issues]... documented in a really professional way” enabled them to share the evidence with the Board of Trustees (Melanie, m-24).

In Charity B, I also used text-based communication to accompany some visuals, writing a fake newspaper article to describe the community gym concept through the power of story, to sit alongside the previously mentioned service blueprint (Designer, r-56). This also improved the stakeholders understanding of the concept in a more emotive way (Heather, e-51).

Change management has frequently noted the importance of “credible communication” to unite stakeholders and inspire change (Kotter, 1995, p. 63). Levasseur (2010, p. 161) described the need for a “meaningful exchange (i.e. two-way communication)” to encourage the level of engagement and participation required to enable stakeholders to contribute to and accept the change. There is evidence in the data that shows that using design as a medium also ensured that project stakeholders could engage in the process. As well as the aforementioned examples, the visual format of the service user research tools used in Charity A, including a drawing of a persona and a blank service journey timeline, was valuable as Wendy remarked that it helped people “[think] about what a character would need to do at each step” (Designer, r-20). In Charity C, each generated idea was depicted using a title, a drawing, a short-term to long-term scale, and a brief description (see Figure 28, p145). By communicating all of the ideas in an identical way, it allowed stakeholders to judge them objectively, and take ownership of this stage of the process (Designer, r-98). Charlotte commented that it was “great to see all of the ideas brought together in such a logical, accessible and actionable way” (Charlotte, e-118). Like with *LowCarbLane* (Tan, 2012, p. 238), stakeholders in Charity B also



found that the visual content, such as characters, also helped to make activities “more fun” and encouraged participation (i-12).

The use of design as a medium enabled the shared understanding of the alternative visions, and the insights that underpinned them. By using the customer as the main voice, the user insights on which the proposals were based were strongly and clearly communicated. Creating visuals and prototypes of service touchpoints provided the opportunity and space for stakeholders to reflect and feedback on ideas; enabling them to be critical about an idea at a stage in the development that does not traditionally exist. It also encouraged and supported project stakeholders’ participation in the process, which contributed to: the use of the new alternative visions; and design as a methodology to challenge the current service offerings, and the way those were developed.

## **Ideas that are eventually institutionalised**

Embedding change is often described as the final step in change management models (Lewin, 1947; Kanter, Stein and Jick, 1992; Kotter, 1995). Lewin’s (1947) seminal 3-step change model involves the steps, unfreezing (preparing to change), moving (shifting to the desired state), and refreezing (embedding the change into organisational culture). Although his model is over 60 years old, critiques of Lewin’s (1947) theory have suggested that the three steps remain the foundation of many successful change models today (Hendry, 1996; Schein, 1996; Weick and Quinn, 1999; Elrod and Tippet, 2002, p. 273; Burnes, 2004a). The focus of the latter stage, refreezing, aligns with Tan’s (2012, p. 266) description of the third feature of the ‘Designer as Provocateur’ role, where radical change is entrenched within the organisation to become the norm. Tan (2012, p. 257) links this to the outcomes of Design Activism, whereby the “process gradually raises the bar so that businesses do more, governments change policy” (Thorpe, 2008, p. 2). Although in the *LowCarbLane* project, many of the alternative propositions were also used to inform Government policy (Tan,

2012, p. 250), the narrower ambitions of this project require a focus on those design outcomes that were realised as part of the charities' suite of services.

In Charity B, the new membership system was the only aspect of the proposed vision that became part of the organisation's offer (Carl, i-16). Although this could be considered an incremental change rather than a radical one, the data has demonstrated that this was still a departure from the prescribed brief, and represented a change in perspective for management. In particular, the introduction of reduced membership prices for those in receipt of benefits was a departure from the previous financial constraints that I had been asked to work within (see p123) (Carl, m-15; Harry, m-18). However, this was the only aspect of the proposed community gym vision that was implemented.

In contrast, Charity A and C both embedded much of the collaboration's outcomes into their offerings. Charity A's new Empowerment Worker posts, alongside the partnership personal plan, have helped to entrench a progression focus into the organisation's offer that is a marked difference from their previous drop-in, ongoing service delivery model (Chris, i-7; i-8). Similarly, the continued use of seven out of the nine prototypes, in particular the new sticker system (see p145), have transformed customer relations at Charity C (Charlotte, i-24).

The legacy of the collaborations in Charity A and C is also evident in their respective successful grant applications (see p112 and p152) that allow them to deliver these new visions in the radical way they were originally proposed, rather than in a muted, more incremental manner.

As with the use of design as a methodology, Tan's (2012, p. 263) description of the feature focused predominantly on the design outcomes themselves becoming part of the organisational offer. In addition to Tan's (2012) depiction, the evidence in this case study shows that whilst some of the design outcomes were embedded in practice, in Charity A and C the use of DfS as an approach to achieve such transformative design outcomes also became institutionalised.

Charity A's creation of a new mission, policy and service development process (Chris, i-8) highlights the extent to which the use of design as a methodology provoked reflection on their prior organisational standards. The previously discussed shift in Charity C's service development procedure to a more collaborative approach also demonstrates that the design process has become institutionalised along with the design outcomes. In the cases of Charities A and C, embedding the process into the organisation's practice was seen as more valuable than the outcomes in isolation, as it provides them with the framework and the tools to approach issues in the same way (i-5; i-6; i-20; i-21).

Despite the organisational focus of the collaboration, the dissemination of Charity A's learning and experience at their national conference (see p114 for further details) informed the creation of a Service Design pilot at Network A (Chris, i-7; i-8). The pilot can be seen as a first step in embedding the practice across the network, having the potential to influence over 150 local charities across England and Wales. The full impact of this would need to be determined over a longer period, but it has the potential to entrench the DfS approach on a local, regional and national level (discussed further on p305).

Some of the criticisms levied at Lewin's (1947) 3-step change model are related to the idea that 'refreezing' suggests that change is a static, rather than dynamic activity (Kanter, Stein and Jick, 1992, p. 10; Dawson, 1994). Burnes (2004a, p. 993) suggests that Lewin viewed stability as "at best quasi-stationary and always fluid", and thus refreezing did not mean remaining inert, rather preventing stakeholders from regressing to old behaviours before embarking on another iteration of change. As such, just as in Kotter's (1995) *8-step Process for Leading Change* and Kanter *et al.*'s (1992, p. 384) model of change, the final step is often focused on institutionalising new approaches. Embedding aspects of the DfS approach into organisational policy and procedure therefore equips the charity with the ability to continue to change using the same rigorous model that helped to derive an alternative schemata.

## **The value of the DfS approach as Provocateur to VCS organisations**

Whereas the original description of the ‘Designer as Provocateur’ role described the value of the *designer* challenging the status quo by creating alternative futures (Tan, 2012, p. 258), in this study, value is also found in challenging the existing service development process through the use of the collaborative, customer-focused DfS approach. As well as generating unorthodox service and system visions, the DfS approach can create new, provocative, organisational visions that act as the first step towards transformational change.

Although this case study has found new value that builds on Tan’s (2012, p. 266) original depiction, the features of the role as she described them are still relevant. In a VCS organisation:

*Proposing an alternative to the status quo* enabled the; reflection on the status quo, which created the basis for the co-design activity (e.g. Wendy, m-3; Melanie, m-22); presentation of alternative service and system visions (e.g. Charity A’s partnership service and Charity B’s community gym); reflection on individual and organisational practices, which resulted in new organisational visions (e.g. Charity A’s empower your mind; Charity C’s ‘fairytale’ welcome).

*Using design as both a methodology and a medium* helped to; engage project stakeholders (e.g. Charity C’s idea generation sessions; Charity A’s personas); communicate ideas in a way that created shared understanding (e.g. Charity B’s membership brochure; Charity C’s customer experience maps); provide opportunity for project stakeholders to shape and contribute to the co-design activity (e.g. Charity C’s ‘fairytale’ ideas; Charity B’s workshop); root change in user

insight (e.g. Charity A's partnership service; Charity C's prototypes); and prompt reflection on the current service development process (e.g. Charity A, i-5; 1-7; Charity C, i-20; i-21).

*Ideas that were eventually institutionalised* supported the embedding of; radical new service propositions as part of the organisation's offer (e.g. Charity B's membership system; Charity C's sticker system); and a more customer-focused, collaborative service development approach (e.g. Charity A, i-5; i-6; Charity C, i-20; i-21).

Although Charity B only adopted a limited amount of the provocative vision proposed, and did not adopt any of the methodology into their practice, the data shows that the DfS approach was still used to challenge their assumptions and approach, and prompted some reflection from stakeholders. The reasons that inhibited the adoption of the alternative service and development processes are discussed in greater detail in Chapter 9.

## **Combining provocateur role with trust**

Whilst the discussion of case study findings in the previous chapter identified the importance of the *trust* that stakeholders vest in the approach and its executant (see p227), findings in this chapter have shown that the designer and DfS approach must both act as *provocateur*. The creation of new organisational visions therefore requires both challenge, to deviate from the traditional, and encouragement, to ensure participation and the pursuit of the new.

Similarities can be drawn between this dual, conflicting relationship and the role of a 'critical friend' (first attributed to Nuttall in Heller, 1988) observed in Education pedagogy, as a structure to elicit positive change through self-improvement and reflection. Costa and Kallick (1993) define a 'critical friend' in that context as:

“A trusted person who asks provocative questions, provides data to be examined through another lens, and offers critique of a person’s work as a friend. A critical friend takes the time to fully understand the context of the work presented and the outcomes that the person or group is working toward. The friend is an advocate for the success of the work.”

(Costa and Kallick, 1993, p. 50)

Comparing the features listed in this much-cited definition (MacBeath et al., 2000; Swaffield, 2004; Leitch and Williams, 2006; Baskerville and Goldblatt, 2009 etc.) with the valued features of the DfS approach ascertained through the analysis of this case study data (some of which were discussed in Chapter 7, pages 206-227), highlights clear parallels between the two. These similarities are presented in Table 16:

*Table 16: A table comparing the features of Costa and Kallick's (1993) Critical Friend and DfS as Provocateur in this case study*

<b>Features of Costa and Kallick's (1993) 'Critical Friend'</b>	<b>Valued features of the DfS approach in case study</b>
Trusted person	Establishes trust in the designer's and the DfS approach's; ability; integrity; and benevolence
Asks provocative questions	Proposing an alternative vision to the status quo
Provides data to be examined through another lens	Using design as methodology and medium
Offers critique of a person's work	Using design as methodology and medium
Fully understands the context of the work and the outcomes that the person or group is working toward	Establishes trust to ensure participation; Using design as methodology and medium
An advocate for the success of the work	Using design as methodology and medium; Ideas which eventually become institutionalised

Being a *trusted person* is at the foundation of both the concept of a 'critical friend' and DfS as provocateur; both require calculative and then relational trust to strengthen and deepen the relationships with stakeholders in order to have the opportunity to question the status quo (Baskerville and Goldblatt, 2009). The foundation of trust at the core of both the relationships is juxtaposed with the necessity to challenge and promote alternatives to the current ways of working. Many researchers have discussed the contradiction between the terms 'critical' and 'friend', and the necessary negotiation between the varying demands required by each aspect of the role (MacBeath, 1998; Watling et al., 1998; Swaffield, 2004, 2007). MacBeath (1998) suggests that once the relationship of

‘friend’ has been established, they are then able to take on the role as critic. In this thesis, Chapter 7 presented evidence that in the role of ‘designer’, I first had to establish myself in the team in each charity, in order to then ensure participation and demonstrate the value of the approach. However, the data also shows that I took on a provocative role very early in each engagement (e.g. m-3; m-12; m-22). It therefore aligns with the depiction by many researchers of the ‘critical friend’ as a dynamic, flexible role, with frequent shifts between the role of challenger and that of encourager (Swaffield, 2007; Butler et al., 2011, p. 11).

The discussion in Chapter 7 (p209) highlighted that trust was also essential in establishing the co-design brief and the proceeding co-design activity; without participation I could not co-create things of value, and it was this that led to my increasing involvement in each organisation. It was therefore of significant value to *fully understand the context of the work and the outcomes that the organisation was working toward*, just as in the role of a ‘critical friend’ (Costa and Kallick, 1993, p. 50). The importance of this continued throughout the project, in order to use design as a methodology and a medium in an appropriate way to challenge the fundamental assumptions of the organisation.

The evidence discussed in this chapter shows that there is a clear value in *asking provocative questions* of VCS organisations, just as there is in educational settings. As well as asking provocative questions, designers can also use their creative skills to propose radical alternatives, which can also prompt reflection (Tan, 2012).

The ‘critical friend’ and DfS as a provocateur also both *provide data to be examined through another lens*. There is various literature that suggests the result of the ‘critical friend’s’ support (Dean, 1992; MacBeath and Myers, 1999; Baskerville and Goldblatt, 2009) can be summarised as “bring[ing] the familiar into a new focus” (Swaffield, 2002, p. 5). In educational settings, the ‘critical friend’ is seen as the expert who will draw on their experience and best practice to suggest alternative ways of addressing issues (MacBeath, 1998; Butler et al.,



2011). Conversely, by using design as a methodology and medium, a designer can gather insights directly from users, and then use different formats to communicate the issue, both of which provide “another lens” with which to view established issues (Thackara, 2005; Blyth and Kimbell, 2011; Tan, 2012).

Costa and Kallick’s (1993, p. 50) description of a ‘critical friend’ as *offering a critique of a person’s work* can be likened to the way in which the DfS approach interrogates current touchpoints, services and systems, as well as the way it prompts reflection on a charity’s current approach to service development. In his chapter in Stoll and Myers’ (1998) book *No Quick Fixes: Perspectives on Schools in Difficulty*, MacBeath suggests that the question at the core of the practice is “will this help to develop independence, the capacity to learn and to apply learning more effectively overtime?” (MacBeath, 1998, p. 131). This can be seen as comparable to the use of DfS as a provocative methodology and medium to result in the adoption of a new perspective and a new approach with which to continue supporting the new outlook. Similarly, in education studies, MacBeath (1998, p. 128) suggests that the ‘critical friend’ role is no longer required when the staff in a school exhibit “an openness to questioning and respect for evidence”. Although evidence of design capabilities was relatively low in all settings (see p194), the project stakeholders’ engagement with the approach prompted Charities A and C to make corrections to their service development processes.

The final feature of a ‘critical friend’ as *an advocate of the success of the work* relates to the praise and dissemination of the recipients altered behavior (Costa and Kallick, 1993, p. 50). Throughout the case study, the DfS tools and outcomes were used to encourage continued participation in the project; for example, in Charity C the generated ideas were shared to celebrate their quality, whilst also promoting ownership (Designer, r-99). Although not exhibited in this case study, Tan’s (2012, p. 252) depiction of Design as Provocateur as based on the foundation of the “media agnostic” design activists and critical designers would also suggest an alignment with this feature of a ‘critical friend’.

Whilst Education concerns communicating and learning existing knowledge in a more effective way, Design is often about bringing new things into being. However, as has been discussed throughout Section Three (e.g. p182 and p244), the DfS approach has been used to engage project stakeholders in organisational learning, whilst simultaneously suggesting alternative ways of working. The Education context, with which the term 'critical friend' is usually associated, therefore also aligns with key characteristics of the DfS approach in a VCS context.

Although there is still much to be learnt about critical friendships (Swaffield, 2007, p. 206), the role has been successfully used internationally in a diverse set of educational settings (Baskerville and Goldblatt, 2009, p. 208). Despite the relative youth of the theory, the alignment demonstrated between the role of a 'critical friend' and the value of the DfS approach to a VCS organisation means that it is a relevant concept with which to construct a contribution to knowledge from this research. It is therefore a useful frame with which to consider the value the DfS approach offers to VCS organisations using it for the first time.

## **The value of the DfS approach as a 'critical friend' to VCS organisations**

As has been described in the previous chapter, becoming a 'friend' to the project stakeholders and the organisation is an ongoing role, as it is essential that the designer retains the trust and support of the team, and their position in the organisation (see p223). Coupled with the provocateur role, the perception of the designer as 'friend' allows them to move freely between providing encouragement and challenge, in order to guide the VCS organisation through the design process.

However, it is not just the designer that can act as a provocateur, but the DfS approach as a whole. It thus suggests that the DfS approach can act as a ‘critical friend’ to VCS organisations, in order to challenge established perspectives and support the first stage of organisational transformation.

These features have been described visually in a model (Figure 57), which builds on Figure 53: A model of the role of trust in achieving change in a VCS organisation in an initial engagement, introduced on p226. The previous elements of the model described how a designer had to elicit *trust* in the *integrity, ability* and *benevolence* of the designer and the DfS approach. This trust then led to *permission*, which allowed the designer to work in a participatory manner and undertake the *co-creation of value* on a *service level*. The co-creation of value then led to increased *confidence* and the *knowledge* of the stakeholders and designer, which resulted in an *increased reach of DfS* to a *systems level* of the organisation, allowing the designer to operate at the elevated level required for transformational change.

Figure 57 now describes how the designer uses this trusted position as *friend* to challenge organisational behaviour, acting as a *critical friend*. The three features of DfS as a ‘critical friend’; *propose alternative visions; use design as methodology and medium; and radical ideas which are eventually institutionalised*, are visually connected to show the importance of each aspect of the role. These features then lead to the *creation of alternative perspectives*, which has been shown to be the first step in achieving transformational change (see p197), thus impacting on the *community level* of the organisation. The *creation of alternative perspectives* is qualified by the phrase *in service delivery and in service design* to indicate that the new ways of viewing issues affects what is offered, as well as how that is developed. Again, it links this to the continual activities of *building a relationship* and *demonstrating value of DfS* that are described on the vertical axis.

*Figure 57: A model of the role of DfS as a 'critical friend' to VCS organisations in an initial engagement*

This model describes how a designer's relationship with a VCS organisation is linked to the value that the DfS approach can have in that setting during an initial engagement. Where the designer can establish trust and an embedded position in the organisation, they are able to increase the reach and impact of the approach to have a more transformational impact. If the DfS approach and the designer are able to act as a 'critical friend', they can challenge the established

service propositions, and the ways of developing those services to create alternative perspectives in terms of services and the way those services are designed.

Just as with the previous iteration (see p226), this model does not define *precisely how* this relationship should be achieved, but presents the *general steps* that will enable the DfS approach to be used to effect transformational change.

## **Summary of the use of the DfS approach to establish new perspectives**

This chapter has described how design has been used historically to establish new perspectives by: reconfiguring the problem space (Burns et al., 2006; English, 2006); re-positioning customers at the centre of the process (Junginger, 2006; Gloppen, 2011); generating unconventional ideas (Dunne and Raby, 2007; Brown, 2009); and co-creating a new vision (Thorpe, 2008; Manzini, 2009). Each of these purposes was found to align with a feature of Tan's (2012) 'Designer as Provocateur' role, which has been used to discuss the prevalence and benefit of the role in the case study.

Tan's (2012, p. 300) doctoral study suggested nine unique roles of a designer designing for social good, only one of which was the provocateur role. This inquiry does not dispute the existence of the other eight roles, nor does it suggest that each could have relevance to the particular context and challenges of some VCS organisations; the roles of designer as facilitator, designer as co-creator and designer as strategist are also prevailing in this case study. However, the evidence from these cases suggests that the provocateur role is particularly important to VCS settings, as it can be applied effectively at the early stages of the DfS approach to challenge the fundamental assumptions of an organisation, which is an essential step in achieving transformation (Junginger and Sangiorgi,

2009). This initial challenge and reflection also precedes the co-design activity that results in transformative design objects, a community of advocates, design capability and new organisational standards (see p197).

Building on Tan's (2012, p. 266) original role and definition, this study has shown that in a VCS context, the DfS approach, not just the designer, can act as a provocateur. DfS as Provocateur uses design as both medium and methodology to challenge the status quo, and propose and embed alternative visions of both a VCS organisation's services, and the way in which those services are developed. DfS as Provocateur enables the organisations' and their stakeholders to see established issues in a new way, and provides a process with which to support the continued use of that new perspective. At a time when the Government demands wholesale change at a rapid pace (see p21), the ability for the DfS approach to challenge both the services, and the manner in which they are developed, is of particular value.

Using the DfS approach in this way, whereby the DfS methodology, medium and designer's roles all contribute to shifting the way that the challenges are viewed, requires the participation and engagement of project stakeholders. This is not only to enable challenges to be made, and provocative visions to be co-created, but also to prompt the required reflection on both the offer, and the development of that offer, that results in a new perspective. The evidence in Charity A and C suggests that this new perspective meant that the project stakeholders were able to adopt the provocateur role themselves (as discussed on p192). The findings thus underpin the importance of eliciting trust from project stakeholders that was outlined in the previous chapter, in order to use the DfS approach in this way. It thereby also reinforces that the initial trustworthiness of the designer is the critical factor in enabling the DfS approach to increase in influence in the organisation, resulting in transformational change.

The chapter has then drawn on the concept of a 'critical friend' (Costa and Kallick, 1993) from Education research to suggest a model to balance the close

relationship required for participation, with the challenge required for the provocateur role. The comparison drawn between the features of DfS as Provocateur, and those of the 'critical friend' (Costa and Kallick, 1993), have shown very evident commonalities that make it a useful concept with which to consider the duality of the relationship in this setting.

It has been concluded therefore, that the core value of the initial use of the DfS approach to VCS organisations is in its ability to act as a 'critical friend' and enable the transformation of perspectives. Building on the model of gaining trust in a VCS organisation offered on p226, this chapter has also suggested how this relationship can be built upon to allow DfS to act as a 'critical friend'. As such, the term 'critical friend' now supersedes that of 'provocateur' in its appropriateness of description for the role of the DfS approach in VCS organisations. The model presented in this chapter describes the general steps required to use the DfS approach as a 'critical friend' in an initial engagement with a VCS organisation. Importantly, it shows that the designer must still become 'friend' first, before they are able to take on the role of 'critical friend'.

Although the data has demonstrated that the DfS approach has the potential to adopt this role, the analysis has also shown that there are conditions that affect the success of this application. The next chapter will therefore discuss the organisational features that can inhibit design's ability to effect transformational change, and present a prototype tool with which charities can assess their readiness to engage with the DfS approach in this way.

## **Chapter 9**

# **The organisational factors inhibiting transformational change**

### **Introduction**

The previous chapter has shown that DfS's core value to VCS organisations during an initial engagement is in its role, and the role of the associated designer, as a 'critical friend' to VCS organisations; challenging their core assumptions and principals to provide alternative ways of viewing and responding to issues. Furthermore, Chapter 6 asserted that 'a new perspective' is the first step in achieving transformational change. However, the data has shown unequivocally that transformational change only occurred in two of the three charities (see p197), so there are obvious limitations to the extent to which the DfS approach can effect transformation in VCS organisations.

This chapter will therefore explore the factors that can affect the ability for the approach to operate as a 'critical friend' during an initial engagement. It will also present a prototype tool based on these factors that can enable VCS organisations to assess their readiness to use the DfS approach in this transformative way.

### **Organisational factors and the DfS approach**

One of the core criticisms levied at the Service Design community is that they do not take into account organisational dimensions of change; neglecting the impact that the DfS approach has or does not have on the context, structure, and culture of an organisation (Junginger and Sangiorgi, 2009; Mulgan, 2014; Yu and



Sangiorgi, 2014). Mulgan (2014, p. 5) suggests that designers ignore organisational issues and cultures to the detriment of their innovations, “condemning too many ideas to staying on the drawing board”. He proposes that to address this perceived weakness, designers need to possess an awareness of organisational, economic, political and social contexts (Mulgan, 2014, p. 5).

Whilst Junginger and Sangiorgi (2009) position Service Design as a driver for organisational change, they also identify the discipline of Organisational Change as an area of focus for the Service Design community. They state that practitioners need to understand the nuances of change in order to be fully aware of impact of their actions (Junginger and Sangiorgi, 2009). When considering the dynamic and contrasting organisational contexts that can be observed in the VCS (see p24 of Literature Review), it is even more important that designers are both aware and sympathetic to these dimensions.

Yu and Sangiorgi (2014) believe that Service Design research to date has focused on tools and methods as facilitators of the approach, neglecting the role that organisational dimensions can play. Armstrong *et al.* (2014) has similarly suggested that design researchers’ understanding of “macro-economic, social and policy drivers is weak”. To this end, the data from this study has been analysed to establish the key factors that appear to inhibit the impact of the DfS approach during its initial use in a VCS organisation.

Four of these five factors were first described in my co-authored paper, *The potential of a DfS approach to transform Voluntary Community Sector organisations*, that was presented at the ServDes 2014 conference (Warwick, Young and Lievesley, 2014) (see Appendix 14). The paper summarised a first comparison of all case study data and stated that further qualifying research was required (Warwick, Young and Lievesley, 2014, p. 55). Following the completion of the analysis of the case study data, a further condition was extrapolated, and a richer understanding was gained in relation to the other four, all of which are presented below:

## **Inhibitors to the initial use of the DfS approach as a ‘critical friend’**

### **Lack of understanding of the DfS approach**

All three charities received the same information about the DfS approach before the collaboration commenced and initially, I spent time introducing and demonstrating the different tools and methods of the approach to the various stakeholders (see Chapter 4 for more details). Despite this consistency, analysis shows that the understanding of the DfS approach was different in each setting, which influenced the trajectory of the project.

In Charity B, the CEO stated in the pre-collaboration interview that he saw the DfS approach relating to the marketing of services. Stakeholders’ close association of DfS with Marketing Communications was evident throughout the project, with Carl and Harry consistently linking the two approaches in project meetings; “I cannot see how you can differentiate that much... between service design and the marketing and communication of what you’re trying to do” (Carl, m-14). Although the stakeholders’ lack of knowledge about the DfS approach was expected, their preconception became a barrier to the design activity when the outcomes being generated were seen to extend beyond traditional Marketing Communications. The initial interviews with management suggested that all anticipated outcomes were related to effective communication of service, with Harry saying “we hope it will... increase the awareness of what we deliver” (Harry, i-10). When the design work also challenged fundamental policies and structures in the organisation, for example interrogating the way that prices were set, Carl and Harry responded by reinforcing the need to focus on the communication of services rather than question the practice of how they were delivered (m-17).

In contrast, stakeholders in Charities A and C who had also not previously engaged in a DfS programme, did anticipate that the approach might challenge some of their current practice. In Charity C, the Chief Executive stated in their pre-collaboration interview: “I think being challenged to think about things in different ways... that’s one of my expectations” (Charlotte, i-19). Furthermore, she stated that “some of the outcomes that would quite excite me are kind of strategic” (Charlotte, i-19). Similarly in Charity A, Chris (i-2) also predicted that the collaboration would “influence personal and organisational learning” and that they wanted me “to influence the way [Charity A] work”.

Conversely, as well as not anticipating that the DfS approach could challenge Charity B’s current organisational practice, the analysis shows that management did not see this as a desirable role. Although in one meeting Carl did suggest that there is permission to challenge the organisation, the data shows that this is something that they did not encourage; “it’s not your role [to say what services should operate] but I’m prepared to listen to those large facts” (Carl, i-9) and “I want something... that says you may just have to think about that a little differently and we may dismiss that” (Carl, i-9), demonstrates their opinion of a challenging role as outside of the remit of a Service Designer. The data indicates that their perception of my role was as capacity to help them to reach their pre-defined outcomes, rather than question any of their aims, with one stakeholder saying in their post-collaboration interview that they engaged a Service Designer to “try and get where we want to get sooner” (i-13).

In Charities A and C, there was both an expectation and desire that I would operate across the different levels of the organisation and challenge their existing processes. The absence of this in Charity B meant that the roles that I was allowed to adopt in the organisation were greatly restricted, inhibiting the impact of DfS as a ‘critical friend’.

## **Limited receptivity to change**

A pre-requisite for each collaboration was that the charity should identify that they want to review or change existing or planned service offerings (see p64). However analysis shows that the organisations had different levels of receptivity to change, and this affected the impact of DfS as a ‘critical friend’.

In Charity A, the organisation-wide appetite to try new processes and be open to the outcomes that they presented, provided an ideal environment for the design activity to progress. Likewise, Charity C’s stakeholders identified that they were comfortable with the concept of transformation, with Charlotte (i-19) reflecting that they were “quite used to change and challenging the business model”. In a post-collaboration interview, one stakeholder said that the organisation “recognised we’d plateaued and we needed to take a leap” (i-23).

In contrast, the data demonstrates a low receptivity to change in Charity B, which is most evident in their response to proposals made throughout the collaboration that impacted on their current business model. For example, my research found that the charity’s fitness centre would benefit from an improved brand identity, but Carl dismissed the idea of focusing on one particular target market as it was viewed as a threat to income (m-15, m-17). Similarly, Harry (m-18) also rejected a proposed membership structure, saying “my big thing is the budget implications”. Although I demonstrated how improved customer-focused offerings could help to increase income, their current financial difficulties limited the stakeholders’ ability to see how the services could be offered differently (m-18).

Whilst Charity A and C also highlighted the volatile fiscal climate as a driver for change (Chris, i-2; Charlotte, i-19), they viewed my engagement as an opportunity to explore ways of increasing or diversifying income in order to become more sustainable, and were therefore more responsive to alternative business models. In Charity A, I contested their permanent offer of support,

saying that they should provide time-limited services (Designer, m-3). Although this could have been perceived as a threat, post-collaboration interviews demonstrated that this challenge had been welcomed, with one stakeholder remarking that “we have to look at a different way of sustainability, and that’s what Laura’s helped us with” (i-6). Charity C also responded positively to suggestions that impacted on the organisation’s income, for example, Charlotte asked the Board of Trustees to revise the organisation’s targets after my research found that the high volume of participants detracted from the customer experience (Charlotte, i-24).

Literature notes that if managers do not alter their behaviour in the manner they demand from their staff, it undermines change efforts (Kotter, 1995, p. 64). McNulty and Ferlie (2004, p. 1392) argue that radical change requires more power and mobility than incremental change, and thus the management must recognise “the weakness of the existing template” and advocate alternatives. Thus, without valuing and encouraging these new behaviours, it remains impossible for design processes to become part of everyday activity (Mulgan and Albury, 2003; Bailey, 2012). Whilst Charity B’s frontline staff did participate in co-creation activities, the fact that management were not receptive to radical change inhibited the type of outcomes that were produced and the way the processes were perceived. In contrast, the response to change from management at Charity A and C encouraged their front-line staff to think creatively.

In part, this inconsistency between Charity B’s feedback to proposals that impacted on their current business model, versus the positive reactions of cases A and C, can be directly correlated to the previously discussed perceptions of the DfS approach and the function it would play in the organisation. However, analysis shows that it can also be linked to the organisation’s desire for change to occur. The readiness for change observed in Charities A and C, in comparison to the lack of appetite for change at an executive level in Charity B, ultimately restricted my work to a service level in that organisation.

### **Ill-timed change**

The third inhibitor of transformational change is related to the timeliness of the initial application of the DfS approach. Schein (1972) suggested that ‘unfreezing’ events (major incidents that require a completely different response) are necessary for significant organisational change. The responses to these events allow organisations the opportunity to permanently alter their behaviour and to develop new procedures (Carley and Harrauld, 1997, p. 310). However, Carley and Harrauld (1997) state that these opportunities are of limited duration, emphasising the importance of working with a charity at an opportune moment.

In Charity A, Chris frequently referred to the timeliness of the work, calling it “a perfect storm” (m-11; i-7). In a meeting in the 6th week of the collaboration, Chris identified that the move to the new borough, combined with the new developmental role for Wendy, had given the charity the impetus to “sit down and think what is it we do? What do we mean by wellbeing? What is it we are trying to achieve?” (Chris, m-11). Likewise, Charity C’s stakeholders identified that they were at an opportune moment in their development for external input, saying “we’re just at the cross-roads of thinking... what direction do we go in, how do we tackle this?” (Charlotte, i-19).

Conversely, a recent period of organisational restructure in Charity B meant that front-line staff exhibited a reticence to change, which posed a significant barrier to my activity. In a post-collaboration interview, one stakeholder suggested that “the restructures have made people feel insecure” (i-14). I similarly remarked in a reflection-on-action log that staff “have just been through a significant change that they have largely not been consulted on” (Designer, r-49). After a co-creation workshop, I also noted that participants were reluctant to “start again from scratch” (Designer, r-65), which impacted on the design solutions. The organisational fragility also decelerated the project momentum, thus reducing the impact it was possible to achieve in the given period.

Another aspect of timeliness is an organisation's perceived ability to respond to change. Many researchers state that "capacity for action" is an enabler of radical change (Greenwood and Hinings, 1996; McNulty and Ferlie, 2004). Change must happen quickly and build on the momentum of the drivers, be they internal or external, in order to maximise the impact of an 'unfreezing' event (Carley and Harrauld, 1997; McNulty and Ferlie, 2004). Furthermore, there is a need to reward those who have invested in the engagement with evidence of change, which also requires a resource capacity (Kotter, 1995, p. 65). In DfS projects, where there is an emphasis on creating real change rather than hypothetical change, this is of particular importance. Although each of the charities had an income that meant they were stable enough to be involved in the collaboration (see p64), Charity B's financial concerns acted as an inhibitor to the prototyping stage, as they would not try ideas that they perceived as threatening to their income. Coupled with their recent restructure, there was not the internal driver or capacity in Charity B to accelerate the project to have a transformational impact.

### **Valuing outcomes over process**

The difference in outcomes across the case study can also be linked to the value that the stakeholders in each setting placed on the DfS process, in comparison to tangible outputs.

Analysis of the pre-collaboration interviews shows that Charity B's executive stakeholders were focused on the results of the project from the outset; "what is the end goal in mind? What do we want you to achieve at the end of the 8 weeks?" (Carl, m-14). There was also clearly an emphasis on creating something 'new', with Carl (i-9) saying "[my] biggest concern is that at the end of the eight weeks it's not going to tell us anything new". This pattern in the data continues throughout the project activity as I was asked to translate design research findings into immediate solutions on several separate occasions (Designer, r-43; Carl, e-41; Carl, m-15); "what I want is the solutions" (Carl, m-17). This emphasis

on results in the data overwhelms any discussion of the value in the process itself.

Conversely, in Charity A, analysis shows that stakeholders placed huge value on the design process. At the beginning of the collaboration, stakeholders identified that they wanted to do things differently but lacked the knowledge of how to do that; “the temptation is to try and reproduce what’s worked... we know that’s not the way to do it” (Chris, i-2). Their desire to understand how to enact transformation meant that as stakeholders recognised DfS process as a potential vehicle for change, my input was increasingly valued; “I’d rather you did it from a fresh perspective” (Barbara, i-2), and “I think whereas I might be sitting with blinkers on... you can shine a totally new pair of eyes on it” (Wendy, m-3). Their appreciation of the approach is also evidenced by the organisation’s request for a service design toolkit in order to provide a legacy to the collaboration (Chris, m-9), which demonstrated their intention to embrace the approach long-term.

Similarly, in Charity C the stakeholders recognised that their current service development processes were not effective, with Charlotte (i-19) stating that; “we have a process for testing ideas but not developing them”. Like Charity A, stakeholders in Charity C also valued the different perspective that the DfS approach brought. In a meeting at the end of the project, Patricia (m-32) said; “the process is as valuable as the results... the process is gold dust”, further reinforcing the value that they placed on the approach itself. As such, the charity also pledged to continue using the DfS approach; “we’re absolutely committed to using these methods again” (i-20).

Relating this to Design literature, one of Bailey’s (2012, p. 7) key findings was that management had to trust and value the use of design in order to truly embed it into everyday practice; absence of these factors would devalue the process in the eyes of stakeholders and reduce its application. Yee, Jefferies and Tan (2014, p. 77) similarly found that the support of management was key for design champions to advocate the process in an effective way. Whilst Charity A



and C valued the steps of the DfS process and the learning elicited from that, Charity B did not see it as a priority, on one occasion telling members of staff not to attend a workshop for this reason (Carl, e-62).

Although data from post-collaboration interviews suggests that all stakeholders valued the DfS process, it is clear that the desire to adopt a new approach was fundamentally lacking in Charity B. As such, Charity B placed emphasis on the tangible outcomes of the engagement, resulting in the restriction of design's influence to front-line services, and preventing a transformational outcome.

### **Incompatibility between existing organisational approach to service development and the DfS approach**

This feature was originally described as the compatibility between the DfS approach and the existing 'organisational culture', rather than 'organisational approach to service development'. Whilst researchers have determined that organisational culture is a key factor in the success of change programmes, particularly in public organisations (Davies, Nutley and Mannion, 2000; Cameron and Quinn, 2011) this study did not gather data on the culture specifically, only the way in which the charity currently develops services. The subsequent period of analysis and reflection on the factors has led to this more specific title that is more befitting of the data set.

In Design literature, Bailey (2012, p. 3) talks about assessing an organisation's absorptive capacity (their ability to learn and use design thinking and methods), describing this as "design readiness". He found that certain characteristics and behaviours present in the management and practices of the organisation suggested a predisposition to the applicability of design (Bailey, 2012, p. 3). When considering the compatibility between the DfS approach and the charities' existing service development process, there is a clear discordancy in Charity B that would indicate a lack of absorptive capacity.

In encouraging the use of the DfS process in each setting, I advocated co-creation at every stage. However in Charity B, current service development policy dictated that ideas should go through management, who would then decide whether they should be implemented (Carl, i-9; Harry, i-10). The data suggests that this practice did not facilitate a culture of co-creation, for example, Margaret was reluctant to engage members of all departments to help co-create a new membership structure, saying; “that these structures need to be set at management level” (Designer, r-51). Conversely, whilst Charity A and C recognised issues with their development processes, they regularly elicited input from their staff and users (Chris, i-2; Charlotte, i-19).

The findings suggest that in the case of Charities A and C, the principles of the DfS approach aligned very much with the requirements of the organisation; analysis shows that focusing on user needs to build desirable, efficient and effective offerings was both an expectation of the organisations, as well as being an aim of the DfS approach. In Charity A, stakeholders were clear throughout that they wanted to design services based on customer need; “we really do need to find out what the needs are... and the gaps” (Chris, i-2). In Charity C, a project stakeholder felt that the organisation’s outlook aligned with the DfS approach, stating that; “the motivation and culture of the organisation were there and right for [the collaboration]” (i-21). The data demonstrates that during conversations in both settings, members of staff recognised this common perspective, which strengthened their relationship and their ability to co-create.

Data collated across the collaboration timeline shows that Charity B’s existing organisational policies dictated that financial models were at the centre of the service development process, whereas the DfS approach places the users at the centre (Burns et al., 2006). Although the DfS approach can address income as part of the creative work, the approach focuses on understanding what will be valued by users, in order to create viable income generating opportunities. Without a strong desire to alter the existing service development practice, the conflict between user-focus and finance-focus proved to be a barrier to the

project progression and the extent to which design could influence the organisation.

In both settings A and C, the symmetry between the existing organisational attitude and the DfS approach allowed me to adopt the roles of facilitator and provocateur much more successfully. However, in Charity B, there was a distinct disparity between the DfS approach and the incremental service development approach preferred by management. With such a discrepancy, the design process was not sufficiently valued to permeate the community level of the organisation and create transformational outcomes as it had in the other two settings.

### **Summary of inhibitors to the initial use of the DfS approach as a ‘critical friend’**

Charity A and C’s willingness to fundamentally challenge the way they operated was a key factor in the resulting transformational outcomes that the stakeholders observed in both cases, as design was allowed to permeate all aspects of the organisations, and was not limited solely to a service interaction level, as it was in Charity B. This willingness could be seen in their receptivity to change; the timeliness of the collaboration in terms of drivers and capacity; and their desire for a new process as well as new outcomes. Their ability to use the DfS approach as a vehicle for that culture shift can be viewed in; their understanding and value for all aspects of the DfS approach; and the compatibility between their previous way of developing services and the DfS approach.

Findings from the case study analysis suggest that an external driver for change is not enough to enact transformation in an organisation; there also needs to be an internal rhetoric for engaging in significant change. Charity B’s reluctance to change can be linked to the management’s strong vision for the organisation,

which acted as both a barrier to radical design outcomes, and created an unsuitable environment for co-creation. This was compounded by Charity B's preconceptions about the DfS approach, and their desired outcomes from the collaboration. Without permission to co-create a new vision, it was impossible for the DfS approach to have any significant impact on the fundamental structures of the organisation in the eight-week project period.

The five organisational factors presented as inhibitors to achieving transformational change during an initial application of the DfS approach, when re-expressed, could be seen as indicators to the type of change that might be achieved in a setting. Thus, to achieve transformational impact in practice, a designer should ensure that the stakeholders have accurate expectations of, and trust in, both the DfS approach and the anticipated outcomes. Predictably, measuring the charity's *receptivity to change* prior to collaboration could help anticipate if transformational outcomes would be possible; however, the findings suggest that *looking for a new approach as well as new outcomes* would indicate that they are positioned closer to the 'radical change' end of the spectrum.

Furthermore determining the charity's existing organisational approach to service development and *assessing how well it aligns with the tenets of the DfS approach* (a primary focus of user value) would also help to establish if the designer's activity would be welcomed and embraced by the organisation. Finally, the *timeliness of the intervention* is also a key factor that links both to the drivers to change (is there an urgent need or event that will drive change?), and the organisation's capacity to change (do they have the resources required for stakeholders to participate in the process, and for changes to be made?).

Although the restricted data set means it is not possible to say whether these inhibitors are general to the VCS, it is likely that there would be some commonality with the inhibitors in other sectors (ill-timed change, for example). Nevertheless, these findings could provide significant learning for DfS practitioners and the VCS community, as it presents indicators that could help

both parties understand if the charity has the optimum conditions for the DfS approach to adopt this function as a 'critical friend'. Or conversely, if other work is required, such as demonstrating the need for radical change, in order to create the conditions that would lead to transformational outcomes.

As these factors have been derived from the triangulation of data across just three cases, eliciting feedback on them was necessary to elevate them to a practicable theory. A prototype diagnostic tool was therefore designed in an attempt to translate these factors into a format that would allow for reflection on the research findings and their relevance to the VCS and Design communities. The creation of a self-assessment tool also provided the opportunity to validate the factors derived from the data.

### **'Is it the right time to use Service Design?' tool**

When four of these five inhibitors were first presented, my co-authors and I stated that "it is not necessarily possible to ascertain this desire [for radical change] pre-collaboration" (Warwick, Young and Lievesley, 2014, p. 55). Whilst this remains true, an attempt has been made to help both parties assess these conditions before commencing an engagement.

The prototype tool was created with the primary aim of empowering VCS organisations to amplify the potential impact of using Service Design. The intention was to enable charities to assess whether they have the optimum conditions that can maximise Service Design's impact, whilst simultaneously increasing their knowledge of the approach and why those conditions are critical to a successful project. Considering also the ongoing resource restrictions being experienced by much of the VCS (see p24 of the Literature Review for further details), investing in the DfS approach at the optimum time for an organisation (in terms of capacity and receptivity) to gain maximum benefit is particularly important.

The following section will: describe in brief the development of the prototype tool based on feedback provided by members of VCS and Design communities; detail an overview of the feedback provided by key stakeholders on the usefulness and usability of the tool; and finally, outline the potential applications of the tool.

*The final iteration of the prototype is available to view and use at:*

*<http://charitytool.laurawarwick.co.uk>*

## **Development of the tool**

The prototype tool has gone through four stages of development (see Table 17). Iteration one was developed based on the extrapolated factors presented in this chapter and shared with the doctoral supervision team; iteration two was revised based on their feedback and shared with three stakeholders; iteration three was updated as a result of their comments and shared with twelve stakeholders; and the final version was created based on this feedback and shared as part of the Disruption Innovation Festival (DiF), curated by the Ellen MacArthur Foundation.

*Table 17: A table that shows the stages of development for the tool*

<b>Iteration:</b>	<b>Format:</b>	<b>Feedback:</b>
Iteration One	Paper	Doctoral supervisors
Iteration Two	Paper	Consultation
Iteration Three	Online, interactive	Consultation
Iteration Four	Online, interactive	Shared as part of DiF

Iterations two and three were shared with key VCS and DfS stakeholders to gain insight into the content, relevance and applicability of the tool. The data gathered from this consultation was used to both gauge the overall usefulness of the prototype, as well as to refine the design to improve usability.

A pre-condition of the recruitment for this consultation was that the participants had previous experience or knowledge of the application of Service Design in a VCS context. To ensure the content of the tool would be as useful and digestible to those with limited knowledge, as it would to those with experience of the approach, four main participant types were established and recruited against:

**Group 1:** Those with in-depth experience of Service Design

(Participants who have been involved in the initial case study work);

**Group 2:** Stakeholders from charities that have used Service Design, but worked with a different designer/consultancy

(Participants in Network A's Service Design pilot- see p112);

**Group 3:** Those who know about Service Design but have not used it

(Those who have attended presentations about Service Design);

**Group 4:** Service Design practitioners

(Designers who have worked with charities specifically).

Table 18 presents the stakeholders for each participant group, along with a key that indicates the chronological order in which they were interviewed (a detailed breakdown of the research participants can be found in Appendix 19). This is an extension of the previously used referencing system (see p92 for more details), where prefix 'i' indicates that the data was gathered during an interview, and the number indicates the order of this interview in relation to the case study timeline e.g. i-30 was the 30th interview conducted in this case study. Finally, it shows which version of the tool the stakeholders reflected on.

*Table 18: A table that shows the research participants in relation to each group, and each iteration of the tool*

Participant type	Cases	Charities who have used the DfS approach	Charities who have not used the DfS approach	Service Designers
Iteration Two		<b>Network A:</b> Lucy (i-26) Stakeholder A (i-27)		<b>Consultancy H:</b> Designer H (i-28)
Iteration Three	<b>Charity A:</b> Chris (i-32) Barbara (i-33) <b>Charity B:</b> Carl (i-35) Brian (i-36) <b>Charity C:</b> Melanie (i-38)	<b>Network A:</b> Lucy (i-31) Stakeholder A (i-37) <b>Charity D:</b> Stakeholder D (i-34)	<b>Charity E:</b> Stakeholder E (i-29) <b>Charity F:</b> Stakeholder F (i-39) <b>Charity G:</b> Stakeholder G (i-40)	<b>Consultancy H:</b> Designer H (i-30)

In each case, an email was sent to the potential participant that explained the purpose of the research, the tool, and what was required of them. Once they confirmed their desire to take part, I asked them to complete an informed consent form (see example in Appendix 16), and on receipt of that, the current iteration of the tool was shared (in the case of iteration two, this was in paper format, for iteration three, they were sent a hyperlink to the tool). For iteration three, it was made clear to each stakeholder that the responses that they provided whilst using the tool, (i.e. their response selections) would not be collected or analysed as the objective was to understand the relevance of the content and the format, rather than assess their organisations' 'readiness'.



After they had studied or used the tool, a semi-structured telephone interview (Robson, 2011) was conducted with each participant to elicit their opinion on the tool's usefulness, usability, format, content, and language (for questions, see Appendix 17). The participant was then sent a summary of the discussion, providing them with the opportunity to edit the document until they felt it was an accurate reflection of the conversation (see example in Appendix 18). Only the content of this agreed summary was used to inform the development of the prototype.

### Final iteration of tool

The final version of the prototype tool, iteration four, is an interactive, multiple-choice tool. Table 19 shows how the factors that affect the use of the DfS approach as a 'critical friend' have been re-described to create questions that are both answerable, and will appear relevant to a VCS organisation.

*Table 19: A table that shows how the inhibitors were re-described as questions*

<b>Inhibitors:</b>	<b>Tool question:</b>
Ill-timed change	Do you have the capacity to change?
Limited receptivity to change	Do you have the permission to change?
Incompatibility with DfS	How much do you want to involve your users, staff and partners in the design of your services?
Valuing outcomes over process	What type of change do you want to see?
Lack of understanding of the DfS approach	What type of change do you want to see? (Plus the sentence responses to all four Q's)

The *ill-timed change* inhibitor relates to the organisation's ability to undertake the work, as much as it refers to the driver to change. Encompassing this into the

question, *do you have the capacity to change?*, would help an organisation to consider if they can allow the participation required to create value. However, this study has also demonstrated that there was little knowledge of the DfS approach, and that in the case of Charity B, the co-design aspect was not anticipated. To address this, and to incorporate the inhibitor *lack of understanding of the DfS approach*, I designed a step after each question which would present information about why that question was important e.g. explaining the need for participation, and thus the importance of capacity.

In relation to *lack of understanding of the DfS approach*, the question *what type of change do you want to see?*, was also created to help charities consider whether they wanted incremental or radical change.

*Limited receptivity to change* was the foundation for the question *do you have the permission to change?*, to enable the organisation to reflect on whether they have the permission required for both participation and change at all levels of the organisation. However, receptivity also refers to the type of change anticipated, which was addressed in the responses to each question, designed to help to inform the user about the details of the DfS approach.

Finally, *incompatibility between the existing organisational culture and the DfS approach* was translated into the question; *How much do you want to involve your users, staff and partners in the design of your services?*, as designing with stakeholders, or enabling them to design, is a core tenet of the DfS approach (see p45).

After revising the prototype tool based on the three rounds of feedback, its main steps have been developed to work as follows:

**Step 1:** Users are shown an introduction to the purpose of the tool (see Figure 58).

*Figure 58: The introductory page to the tool*

**Step 2:** The user is asked a question and has to select a sentence that best describes the current position of their organisation in relation to that question, from six possible answers (see Figure 59).

*Figure 59: Question one with sentence options*

**Step 3:** The user is then shown a statement in response to the sentence they have selected that describes why that feature is important to a Service Design project (see Figure 60).

*Steps 2-3 are repeated for a total of four questions.*

*Figure 60: An example response statement*

**Step 4:** The user is then shown a summary page, which shows one of three possible statements depending on their sentence selections (see Figure 61):

*Mostly sentences 1-3 – ‘Not for you’.* It suggests that the approach is not suitable for them at the moment.

*Mostly sentences 4-6 – ‘Perfect match’.* It suggests they could benefit from using the approach.

*A mixed response – ‘There’s potential’.* It suggests that reminds the user which feature is currently missing e.g. capacity for change.

Users are also able to review and print a summary of their answers to discuss with internal or external stakeholders. They are also encouraged to get other members of staff to complete the tool and compare answers to ensure that they get an accurate picture of their readiness to use Service Design.

*Figure 61: The mixed answers response page*

The tool also makes use of colour and a circle icon to provide a visual representation of the four ingredients and their relationship to a complete service design project (see Figure 61).

Another thing to note is that in the final version, and in each previous iteration of the tool, the term 'Service Design' has been used instead of 'Design for Service'. As has been mentioned previously (see p52), Service Design is the more commonly used expression by practitioners applying design in a service context; the biggest network of practitioners operating in such arenas is called the Service Design Network (SDN). Although this research and design activity aligns with the definition of Design for Service (Kimbell, 2011a), the popularity and simplicity of the term Service Design make it a more appropriate term to use in a practice-based context.

The final version of the prototype tool is available to use online at: <http://charitytool.laurawarwick.co.uk> and further screen shots can be found in Appendix 20.

## Feedback on prototype tool

A detailed description of the feedback on all iterations of the tool can be found in Appendix 19, but overall, each participant felt that the *Is it the right time to use Service Design?* tool would be really useful to help management in VCS organisations understand more about Service Design.

Participants felt that between the way the questions were phrased and the sentence response boxes, charities would understand the relevance to their organisation (e.g. Stakeholder D, i-34; Melanie, i-38; Designer H, i-30 etc.). All of the participants felt that the questions were the right ones to help assess if they should use Service Design, and were important to reflect on before using the approach (e.g. Chris, i-32; Stakeholder E, i-29; Stakeholder D, i-34 etc.).

In relation to the sentence response boxes, all of the participants felt that they were informative, and that all of the content was clear and relevant (e.g. Barbara, i-33; Brian, i-36; Stakeholder G, i-40 etc.). All respondents also felt the tool length and interactive format of the tool made it accessible and encouraged people to use it (e.g. Chris, i-32; Stakeholder F, i-39; Stakeholder G, i-40 etc.), with one describing it as “short, sharp and snappy” (Carl, i-35).

All of the participants felt the language was simplistic, jargon-free, and accessible (e.g. Designer H, i-30; Stakeholder F, i-39; Lucy, i-31 etc.). Chris (i-32) described the tone as friendly, conversational and inclusive. Melanie (i-38) thought the language and tone were appropriate to people reading about Service Design for the first time.

Similarly, all of the respondents felt it was very helpful to be able to review and share your answers once you had completed the tool (e.g. Stakeholder D, i-34; Stakeholder A, i-37 etc.) Stakeholder G (i-40) felt that by being able to review your response, you could establish how the answers given resulted in the advice

on the summary page. Melanie (i-38) said she had printed and reviewed her answers, and it was a great feature as it meant you could share it with teams, and discuss Service Design's relevance amongst the organisation. Similarly, Designer H (i-30) felt this function would be particularly useful to help designers to structure a conversation with charities about their current operating context.

### **Potential applications of 'Is it the right time to use Service Design?' tool**

The creation of the prototype tool has served two purposes; the first, to test the accuracy and relevance of the five factors that affect the initial application of the DfS approach; and secondly, to understand the usefulness of a tool that enables a charity (and a designer) to understand their readiness to use the DfS approach in a transformational way.

The data has shown unequivocally that the four questions (that represent the five inhibitors originally derived) are considered the best questions to pose prior to using Service Design, validating the inhibitors presented in this thesis. It has also shown that understanding the importance of those factors in relation to the DfS approach can also improve the knowledge of the process and its values.

In relation to the second aim of the prototype, the analysis has suggested that the data derived from the tool would help the charity and the designer to have more focused conversations about the type of design activity that should be undertaken, or the work that should be conducted prior to collaboration to create the optimum conditions for the DfS approach.

Moreover, the research has shown that there is an appetite for the content of the tool to be adapted and updated to reflect the distinctiveness of particular VCS organisations or networks, or designers or design consultancies (and as such, has been hosted on [github.com](https://github.com), where the content and coding are open access). For example, Lucy (i-26, i-31) and Stakeholder A (i-27, i-37) from Network A felt



that the content of the tool could be adapted to help local organisations in Network A ascertain if they should engage with Service Design material, and how this should be done i.e. starting with a small, demonstrative project, or a more ambitious strategy project. Similarly, Stakeholder F (i-39) felt that the tool was similar to the self-evaluation that Charity F asked their beneficiaries to undergo, and that the questions would help Charity F ascertain whether Service Design could be used to support their development.

The research has also demonstrated that the tool itself could act as a 'ticket to talk' for VCS organisations and Service Designers. Participants indicated that the tool could represent an important step between a VCS stakeholder's initial awareness of Service Design and speaking to a Service Designer, and indeed encouraging that latter stage to take place. It can therefore be seen as the first opportunity for designers to exhibit the characteristics of trust that are crucial to increasing the influence of design in a VCS organisation (see p227). In particular, the tool can demonstrate a designer's benevolence (in the clarity about whether a charity can benefit from a collaboration) and their integrity (in being honest and open about the approach).

Although *Is it the right time to use Service Design?* tool has been through several phases of development, resulting in several iterations, it is nevertheless presented as a prototype. Just as Bailey's (2012) study found that 'design readiness' was not sufficient to ensure the effective embedding of design thinking in an organisation, this tool should merely be seen as an indicator of the applicability of the DfS approach. Further research that could be undertaken to build on this initial investigation is discussed in the Conclusion (p303).

Despite the potential for further testing and expansion, these iterations have demonstrated the validity of the five inhibitors that affect the successful application of the approach. Furthermore, it has demonstrated that there is potential to use these inhibitors in practice to predict the likelihood of achieving transformational change when the VCS organisation is engaging with the DfS

approach for the first time. However, the data in this doctoral inquiry is limited both by type of data collected post-collaboration, and by the length of the study. Further research is therefore required to understand the inhibitors to *continued use* of design in a VCS organisation, and how the tool might be adapted to address these organisational factors.

## Summary of the organisational factors inhibiting transformational change

This chapter has presented the factors that affect the initial use of the DfS approach to effect transformation in VCS organisations, summarised in Table 20:

*Table 20: A table showing the inhibitors of the initial use of the DfS approach as a 'critical friend'*

Inhibitors of the <i>initial</i> use of the DfS approach as a 'critical friend'
Ill-timed change
Limited receptivity to change
Incompatibility between existing organisational approach to service development and the DfS approach
Valuing outcomes over process
Lack of understanding of the DfS approach

As these inhibitors have been shown to reduce the impact of the DfS approach as a 'critical friend', increasing knowledge of all of these inhibitors amongst designers and VCS organisations could help future collaborations to be as successful as possible, with as far-reaching impact as possible. This study does not suggest that these inhibitors are unique to the VCS, for example capacity issues as a result of *ill-timed change* will afflict private and public sector also. However the ways in which these inhibitors manifest themselves and are

addressed may be different e.g. encouraging grant-making organisations to support the use of design.

The *Is it the right time to use Service Design?* prototype tool presented in the chapter has validated the factors that affect the initial application of the DfS approach in a transformative way. It is also a contribution to practice that could help VCS organisations to establish their readiness to engage with a Service Designer, whilst simultaneously increasing their knowledge of the DfS approach. Crucially, the transparency of the tool may also help to elicit stakeholders' trust in both the designer, and the DfS approach (further research discussed on p303).

The diagnostic tool is presented as a prototype that the audiences of this thesis may wish to adopt and adapt to increase knowledge of the DfS approach, and support its use, in the sector. Further research would help to validate this tool and establish if could be of value in other sectors (discussed on p303).

The next chapter of this thesis will summarise the conclusions of this doctoral inquiry and present its contribution to knowledge.

# **Chapter 10**

## **Conclusion**

### **Introduction**

The previous three chapters in this section have outlined the findings derived from the case study data. These findings have included the correlation between stakeholders' trust in the designer and the increasing influence of design in the organisation; the specific value of the DfS approach as a 'critical friend' to VCS organisations; and the inhibitors to that role effecting transformational change.

This final chapter of the thesis will draw conclusions about these findings and discuss their implication for the various audiences of this study in both Design and VCS arenas. The conclusion of this thesis also acts as a 'call to action', outlining the actions that need to be taken by both the Design and VCS communities to facilitate positive collaborations both now, and in the future. The chapter will also discuss the limitations of this study and the impact they have on the claims that can be made, as well as the need for further research in this territory.

Finally, this chapter will conclude the specific new knowledge that this study has derived, and how this should shape the activities of practitioners, researchers and educators in Design and VCS communities.

### **Learning from the research approach**

Before summarising the knowledge that has been presented in Section Three of this study, it is appropriate to reflect on this research journey as a whole, and how it has shaped what has been derived from this doctoral investigation.

As a theory-generating study, the initial aims of this research were both broad in scope (focusing on any value the approach had), and limited in expectation (looking at the impact on public services) (see p8). The presentation of the case study design activity in Chapter 4 (p155) has described in detail how the outcomes of the case study have far exceeded the predicted aims, and has allowed the study to progress to consider the role that design can play in effecting transformational change.

The broad way in which the data had been collated (see p74) meant that the data set was still suitable to interrogate this new aim. In many ways, this is a validation of adopting a theory-generating research approach in this context (see p57), as it has allowed the investigation to respond to the practice-based data, permitting the study to address a question that appears to be more pertinent to the VCS and Design communities. However, the data collection strategy gathered a vast amount that included 25 interviews, 108 reflective logs, 28 emails, 31 project meeting summaries and 7 notebooks (see p159). Adopting a hybrid inductive data analysis approach (see p161) allowed the data to be analysed in its original context, before comparing across the case study, which ensured that theory was built directly from the data.

Whilst this is not a novel analysis approach, its application in this context (considering the use of Design in a VCS organisation) is original. The methodological approach (see Chapter 3 for full details) and the analysis process (see Chapter 5 for full details) will be particularly valuable in future theory-building studies, providing a way to gather reliable data in an holistic way, before effectively and efficiently analysing an abundance of data to create generalizable theory.

Furthermore, the scale developed to establish the extent of transformation in the case study presents a way to measure the impact of design activity (p190). Although this model requires further validation (see p304), it builds on the

procedural models and features offered by Burns *et al.* (2006) and Sangiorgi (2011), by suggesting a way of measuring design's impact on an organisation.

## **The value of design to VCS organisations**

With a study so rich in data, and a territory so under explored to-date, this study is able to draw significant conclusions.

There are some findings that build on existing knowledge within the Design community, such as design's ability to challenge the status quo (see p233). This study has verified this existing knowledge in a systematic and rigorous way. However, it has also extended the contexts in which this can be claimed, which is of significant value for both practitioners and educators. Moreover, whilst many of the findings build on current understanding in Design fields, these may be considered entirely novel to the VCS audience of this thesis. Conversely, the understanding of precisely how the Design community and VCS community can work together presents new opportunities for all readers of this work.

The findings presented in this thesis can be summarised into three categories: the outcomes of using design in a VCS organisation; how design can effect transformational change in a VCS organisation; and the extent to which it can effect transformation in the VCS. These are discussed accordingly below:

### **The outcomes of using design in a VCS organisation**

The foundations of the conclusions presented here are based on the diverse outcomes reported by each charity. These can broadly be summarised as:

- Financial gains (e.g. Charity A and B's BIG Lottery reaching Communities grant, p112 and p129 respectively, and Charity C's Arts Council Capital Refurbishment Scheme, p152)

- More customer-focused services (e.g. Charity A's new progression-focused partnership service, p108; Charity B's new membership structure, p124; and Charity C's new sticker system, p149);
- And organisational learning, which in two of the charities led to transformational change (see Chapter 6, p185).

Financial gains and more customer-focused services are both outcomes that address the original aim of this thesis (see p8), and so are discussed first, before presenting the more significant outcome of organisational learning.

### **Financial gains**

The financial outcomes of the research have had a considerable impact on all three charities. Design has directly supported the organisations to secure £1.2 million in funding (see Chapter 4); including Charity C's National Portfolio award (see p152), this brings the total to £2.7 million.

Although this research did not aim to establish the Return on Investment, or even Social Return on Investment (see p50) of using design in this context, there are few Design studies that have resulted in financial outcomes. The ones attributed directly to the design interventions in this research (see p88) are therefore significant to the body of research. The resulting impact that this has had for the beneficiaries and staff of these funded services, although outside of the remit of this study (see p300), should also not be underestimated.

### **More customer-focused services**

Whilst the monetary results of this research were not anticipated, some of the results from this study could be considered predictable; the value of the DfS approach in creating improved customer services is clearly evidenced in both the private and public sector organisations (Bate and Robert, 2007; Kimbell, 2009, 2011a), and might have been anticipated in VCS organisations. However, as the

literature review of this study has outlined (p24), the financial constraints of this sector mean that there is a need for evidence and clarity of the value of a new approach before organisations will engage with it. This study therefore adds credence to these assumptions, and contributes to a growing body of evidence (e.g. Better by Design, 2014; Yee, Jeffries and Tan, 2013; Yee and White, pending) that design can have an impact on services offered in this sector.

All three charities involved in this research reported that the newly-designed services were still in use 12 months post-collaboration, and that they had changed the way that they engaged with their customers (see pages 112, 129 and 152). Design literature has extensively considered the impact that the discipline can have on service offerings (see p50 for examples), and these findings serve to reinforce that this can also occur in a VCS organisation.

### **Organisational learning**

More importantly for all communities involved, the outcomes from this study have shown that design can also have a *transformational* impact on a VCS organisation. A scale has been purposely-created to measure the extent of the transformation in each charity (p185), which has corroborated the assertions of the project stakeholders that the use of design resulted in organisational learning (see pages 112, 129 and 152 for details). In Charities A and C, this impact was significant enough to be considered transformational change (see p197).

The literature review of this thesis clearly demonstrates the need for radical change within VCS organisations, and the lack of a defined model with which to do this (see p29). The evidence presented here shows that design can incite the transformation of services, systems or organisations in the VCS (see p197). Moreover, it suggests that the participatory nature of the approach can equip the organisations with the new perspectives required to continue to think and act in a transformative way (see p249).



## How design can effect transformational change in VCS organisations

As well as identifying the main outcomes of using the approach, this study has unpicked *how* design effects transformational change.

This study has firstly isolated the importance of the initial relationship that a designer creates with the project stakeholders in order to encourage engagement (see Chapter 7, p223). Whilst this has been understood and discussed intuitively (e.g. S. Bailey, 2012; Manzini, 2011; Tan, 2012, p. 69), this appears to be the first time it has been systematically identified from an extensive evidence base. It therefore represents significant evidence for those practicing and teaching Design.

The design process is inherently bankrupt without participation, and it is clear that to create *anything* of value, there needs to be a trust in the *ability, integrity* and *benevolence* of the designer and the design approach (see p223). However, the research has shown that in an initial engagement, the trust in the designer as a person is more important than the trust vested in the approach, as the designer acts as both the executor of the process, and the only source of the benevolent aspect of trust (p216). This finding has multiple ramifications for practitioners, researchers and academics operating in the VCS, as demonstrating their individual trustworthiness is of greater importance than evidencing the merits of design. A greater understanding is therefore needed about the specific personality traits that elicit calculative trust, and the behavior that leads to relational trust, in order to guide the actions of each of these professions in this context (discussed on p302).

Furthermore, this research has demonstrated that there is a direct correlation between the trust placed in the designer, and the increased use and reach of design in the organisation. Having stakeholders' trust and permission to create value on a *service level* allows the designer to then shift their activity to the *systems level* of the organisation (p227).

At a systems level, a designer can then use the approach to challenge organisational perspectives. Building on the foundation of understanding offered by Tan's (2012, p. 237) 'Designer as Provocateur' role, design is used as both a methodology and a medium to:

- Propose alternative visions;
- Create radical ideas that are eventually institutionalised;
- And generate new stakeholder perspectives on service delivery and service development (see p249 for further details).

In challenging existing perspectives, and co-creating new ones, design is able to impact on a *community level*, resulting in transformational change (see p197).

To describe the role required of both the designer and the approach to effect transformation in a VCS organisation, this thesis proposes the appropriation of the term 'critical friend' from education literature (see p255). The term 'critical friend' combines the holistic overview required to provide challenge that results in new perspectives ('critical'), as well as the close relationship required to introduce and encourage the use of new skills ('friend').

The term is one that is often used intuitively in a design context; for example, the designers in the previously mentioned *Better by Design* programme (see p51) described their role as a 'critical friend' to VCS organisations in Yee and White's (pending) research study. However, various searches of the literature (see Figure 62 for an example) show that this term has been used on an instinctual basis to date; there are no papers or publications currently available that qualify the use of this term in a design context. Furthermore, no publications could be found that linked the use of this term in design to the recognised definition in education pedagogy; nor any that advocated the role of 'critical friend' as one that can drive transformation in an organisation or community.

*Figure 62: British Library search using terms 'design' and 'critical friend' (Accessed: 3rd October 2014)*

The inductive analysis approach adopted in this study (see p157) has meant that the patterns have arisen directly from the case study data; 'critical friend' has been used to capture the derived new knowledge, rather than the findings being used to justify the use of the term. The intuitive use of 'critical friend' in a design context therefore reinforces the value and usefulness of the concept to both Design and VCS audiences (particularly as *Better by Design* is also set in the VCS): using the term 'critical friend' should create more clarity for VCS organisations as to the role of design and the designer in a collaboration; and understanding that this role is of particular value to VCS organisations should also help to guide a designer's engagement in such a setting.

Importantly, although there is significant understanding of the value of design and the designer as 'critic' (see p229), there is no discussion to date about the need for designers to have stakeholders' trust in order to enact this role. Whilst this study recommends the use of the term 'critical friend', it also proves that the 'friend' aspect is crucial to enacting the 'critical' part. This relationship, along with the steps required to enable design to be used as a 'critical friend' in a VCS

organisation, has been depicted in the following model (Figure 63), first presented on page 257:

*Figure 63: A model of the role of DfS as a ‘critical friend’ to VCS organisations in an initial engagement*

The model offers an overview of the steps required for a designer to operate as a ‘critical friend’ in a VCS organisation, with the need to elicit stakeholders’ trust at its foundation. Although more research is required to populate this model with

detail on how to enact each step (discussed further on p303), it can be used to guide a designer's engagement in this context.

This improved understanding of the role of design as a 'critical friend' to VCS organisations, as well as the particular importance of the designer first becoming a 'friend', will serve to strengthen the awareness, relevance and use of the term in VCS contexts.

### **The extent to which design can effect transformation in VCS organisations**

As well as understanding *how* design can effect transformational change, the disparity in the outcomes observed across the case study has also allowed for the identification of inhibitors that affect the initial use of the approach (see Table 20, p287). These demonstrate that the transformational impact of design is effected by: lack of understanding of the DfS approach (p263); limited receptivity to change (p265); ill-timed change (p267); valuing of process and outcomes (p268); and incompatibility between existing organisational approach to service development and the DfS approach (p270).

Again, some of these factors might have been anticipated if this had been a theory-testing study, but as a first investigation, this research corroborates the influence of these features. Furthermore, this study has translated these features into a prototype self-assessment tool to create a contribution to practice, as well as a contribution to knowledge in this area (see p274).

Along with the extensive evidence generated through this study, the '*Is it the right time to use Service Design?*' tool presents a vital opportunity to help the two communities engage in a meaningful way. The tool can act as 'ticket to talk' between VCS organisations and designers, helping the former to understand the value of Design, and the latter to understand the needs of the organisation in order to create an appropriate design brief. Moreover, it may also help to elicit

stakeholders' trust in the design approach, and more importantly, the designer, by clearly communicating if the VCS organisation has the conditions in place that will enable design to effect transformation.

The potential uses of this tool could be far-reaching, helping to assess the likelihood of transformation in all types of design projects in the VCS, from student to professional. It could also be used to gauge the readiness of a VCS organisation to engage in a funded opportunity that used design (for example Network A's Service Design pilot, see p112).

## Call to Action

As an initial study into the impact of design on VCS organisations, this research acts not only as evidence of the value of the approach, but also as a 'call to action' to all stakeholders to make the changes required to enable these collaborations, now and in the future.

This work has already instigated notable changes, primarily within the organisations directly involved. However, the collaboration with Charity A has also informed Network A's decision to share Service Design practices across their federated membership, which has the potential to affect thousands of people with mental health issues across England and Wales (discussed on p112). The learning that can be taken from this programme has the potential to extend the legacy of this work even further. Moreover, the design activity at Charity A has been chosen as a case study in Yee and White's (Pending) AHRC<sup>16</sup> project, entitled *Identifying and Mapping Design Impact and Value*, which is attempting to ascertain the value of design-led approaches to various project stakeholders. Their research should provide additional information for the deliverers and beneficiaries of Design as to the particular values of the approach, and further extend the impact of this study.

---

<sup>16</sup> Arts and Humanities Research Council provide funding to support research and postgraduate study in the arts and humanities.

Notwithstanding the work that has resulted from this investigation, since the start of this PhD in 2011, the number of publications, research papers and case studies that have referenced work in the VCS has increased considerably. Design is clearly increasing in currency in these social arenas, just as practitioners are becoming interested in working in these settings. Now is the time to build on this momentum to inspire considerable change for the VCS as a whole.

This call to action also extends to the research community for them to consider the limitations of this study and undertake the further research required to continue to build understanding of the value of design (and the extent of this value) to VCS communities.

### **Limitations of the study**

As an inaugural study into the value of design in the VCS, this study has only focused on a small aspect of what needs to be understood about the use of design practice in social arenas. There are therefore several limitations to this study that have implications both to the interpretation of this research and its wider relevance, as well as the further research that needs to be undertaken.

In relation to this study's key finding, the correlation between stakeholders' trust in the designer and the successful application of the DfS approach, it is not possible to say if the bias in trust towards the designer rather than the approach is more prevalent in an initial engagement, than in a subsequent one. A more longitudinal study with multiple collaborations would establish if the level of trust vested in the designer changed as VCSs become more familiar with the DfS approach.

A further limitation of this study is that the charities chosen for this research are of a particular size and income (see p64 for details) to ensure the capacity to endure the length of the study, whilst showing the appetite for change. Although

appropriate for this inquiry, these charities do not adequately represent the many areas of a broad and diverse VCS (see p9). Further research is needed to understand how the value and inhibitors of the use of design would change depending on the type of voluntary organisations concerned.

There are also many aspects of the intricacies of the design process that this study has not focused on. Although each project followed the general pattern of the Double Diamond (Design Council, 2005) (see p89), there were variations between the content, participation and outcomes of the design process in each project setting that mean no specific conclusions can be drawn about the individual methods or tools that would be of value to the VCS. Rather, the thesis has drawn conclusions about the manner in which they should be used; to provoke new perspectives (see Chapter 8).

Similarly, none of the projects reached the *Deliver* stage during the 2-month collaboration period (also discussed on p89), so the value of the approach at that point of the process cannot be extrapolated. Therefore the design activity has simply been described (see Chapter 4) with the expectation that it can be useful to other researchers or practitioners.

In Chapter 9 there has been a conscious decision to describe the organisational factors as those affecting the *initial* use of the DfS approach. The scope of this study has precluded the verification of the factors that inhibit the *continued* use of the approach. The term of this research programme has also meant that there was not adequate time to conduct a full evaluation of the impact of the newly designed services on the various stakeholder groups, other than the host organisation. Further research (discussed below) should help to add detail to these sets of inhibitors and their relevance to other contexts beyond the VCS.

For various reasons (including the ethical restrictions outlined by the university because of the vulnerable nature of many of the charities' service users), this study has focused on the value of the DfS approach from the perspective of VCS



staff, with the value to service users and other stakeholders being conveyed through the interviews with internal stakeholders. Whilst all comments have been triangulated across different staff perspectives in order to be representative, it remains a limitation of this study that the value of the approach is not correlated with these external stakeholder views directly.

## **Further Research**

As with many theory-building studies, this investigation has raised as many questions as it has answered. These questions include ones to further qualify aspects of the new knowledge presented here, as well as research into areas that have sat outside the scope of this Doctoral inquiry. As this initial study into the application of design in the VCS has served to highlight the value of the approach in this context, it has also validated the importance of undertaking this further research.

## **Research into how to elicit trust**

As this research has identified the importance of stakeholders' trust in the designer, understanding if there are any common personality traits in designers who tackle social challenges (e.g. social intelligence, aspects of empathy- see p202), would be valuable to understanding the importance of them in a VCS context.

As has been mentioned previously, understanding how the level of trust changed in subsequent engagements would also be valuable to designers working in the VCS. Further research is also needed into the level of trust vested in the designer versus the design approach in initial engagements in other settings. This data could have a profound impact on design education for students whose ambition it is to work in social contexts.

The results of this research shows that a greater understanding of the relationship between how the designer can elicit trust and the propensity of

other stakeholders to exhibit trust in the VCS setting, would also add valuable knowledge to designers practicing in this context. In particular, it could help designers to identify early potential advocates of the process based on qualitative judgments and those who will need to be convinced by quantitative evidence.

### **Research into the DfS as a ‘critical friend’ model**

Although the thesis has concluded that the DfS approach should act as a ‘critical friend’ to VCS organisations, more research is required into the model presented on page 257, which describes the general steps to enacting this role to achieve transformational change. A greater understanding would help to add detail in terms of the tools, methods and precise actions required to enact different aspects of the model. Further research could also help to interrogate its applicability to other contexts.

### **Research into use of the ‘*Is it the right time to use Service Design?*’ tool**

An aspect of qualifying research would be to assess the usefulness of the ‘*Is it the right time to use Service Design?*’ prototype tool by testing the value of it in practice; this could be assessed by understanding how its role as a ‘ticket to talk’ might elicit the trust in the approach and the designer required for successful engagements. Also, by verifying its ability to assist designers and VCS organisations to choose appropriate challenges (p285).

Understanding how this would be used in a partnership project would also be of value; for example, could the tool help a designer to establish a lead partner for a collaboration based on their ‘readiness’ to use design? Understanding if the questions are appropriate for other audiences e.g. public sector organisations, would also add value to Service Design research, practice and education.

### **Research into the model to measure transformational impact**

Similarly, the model presented on page 185 could potentially help designers to assess if their engagement has resulted in transformational change. Validating this model by using it to measure impact in other design projects would help to verify its relevance and value to the Design community.

### **Research into the scale of design intervention**

One of the key questions that has arisen from this research is one of scale. An issue that has been raised repeatedly in Service Design research in recent years (Campbell, 2014; Morelli, 2014; Sangiorgi, Prendiville and Ricketts, 2014), this study has focused on the application of design into VCS organisations of particular size and capacity (see p64 for details); how would this work at scale?

In this case, scale refers both to the size of organisation, and the number of organisations; can design help to inspire change in a multitude of organisations, each experiencing a unique set of dynamic circumstances? And if it can, what are the subtleties in the practice applied across these differing contexts? But also can the application of design be managed to benefit multiple organisations simultaneously? Network A's commitment to share Service Design methodology across their federated membership of 150 local organisations, ranging from less than £10,000 to over £2 million in annual turnover, should help to contribute some learning to both questions of scale. However, there is also a need for academic research in this area as designers begin to consider how they can scale both their methods (Bailey and Warwick, 2010; Bailey, 2012), and the outcomes of their work (Morelli, 2014). Perhaps even more pressing is the need to evaluate the socio-economic values of these engagements in terms of; service level performance; social capital; legitimacy and unintended effects, in order to make the case for scale by demonstrating value to funders, sponsors and users.

### **Research into the type of design intervention**

Considering the latter issue of scale, with 161,266 formally constituted voluntary organisations (see Table 1) and a small, albeit growing field of Service Design practitioners, there is also a question of how the community can effectively support VCS organisations, and the best way for this to be done? In concluding that there are significant inhibitors to the use of design in the VCS (p272), this research has corroborated the value of answering White and Young's (2014) question: "How could we develop a new socio-economic paradigm to support service design innovation practices?" The establishment of programmes such as *Better by Design* (2014b), which is funded by BIG Lottery, suggest that some of these paradigms are currently being prototyped, providing opportunities to interrogate this question further.

Another key question raised by this investigation is: does being embedded within an organisation improve the designer's ability to effect transformational change in a VCS organisation? Sangiorgi and Junginger (2009, p. 4340) have already pointed to a shift in Service Design practice from "working for" a service organisation, towards "working with" or even "within" that organisation. Botero and Hyysalo (2013, p. 49) similarly propose "go there and be there" as one of their 13 co-design strategies; all project stakeholders should be as close as possible to the design work to promote genuine understanding. This study has only added to the weight of this question with its findings related to the greater importance of establishing project stakeholders' initial trust in the designer, as opposed to the design process. Post-collaboration interviews have also suggested that if I had worked externally to the organisation, it would have taken longer to gain this trust and effect transformation (see p217), but further research is needed to confirm this.

### **Research into the value of design over time**

Conversely, with more and more organisations embedding designers within their teams (e.g. NHS (Bate and Robert, 2007); Skills Development Scotland (Bailey,

2012); Macmillan Cancer Research (Guldbrandsen and Lindeberg, 2014); Citizens Advice Bureau (2014)), is design's value still as a 'critical friend' in that situation? Bailey (2012, p. 1) suggests that an "in-house service designer is required to juggle delivering input to the business strategy in the long-term, while also delivering value to the business through projects in the short-term". Without understanding how these 'inputs' and 'values' are delivered, it is not possible to understand if this is still done through a dual role of encouragement and challenge, or if indeed a designer's role as a 'critical friend' evolves over time as they become a more established member of a team.

Establishing the value of the approach in the long-term would also help to understand the factors that affect the successful *embedding* of the approach, which represents vital knowledge for the VCS and Design communities if designers are to shift from providing capacity, to building capability in the sector. Further research would help to qualify the value of having an in-house resource versus external support, and whether it changes the value of design to the VCS organisation. Answering this question would also have ramifications for the previously discussed socio-economic model; should it support internships, or temporarily embedded service practitioners, rather than a traditional consultancy model?

## **Summary of the Contribution to Knowledge**

To consider the contribution to knowledge that this study has made, we should to return to the title of this thesis *Can design effect transformational change in the Voluntary Community Sector?* In establishing a model to measure the transformation in this case study (see p185), it has shown that the answer to this question is: yes, design can effect transformational change in VCS organisations. However, in identifying the inhibitors that affect the type of change that can be achieved (see p261), the study has demonstrated that there are conditions to this; the answer is therefore 'yes, but...'

The findings from this study have demonstrated unequivocally that the DfS approach is of value to VCS organisations, whether it is to improve their service offerings, or to innovate at a systems level. However, design is able to act as a catalyst for transformational change if the right conditions are present in the VCS organisation. This research has therefore established that design should be used as a ‘critical friend’ at a systemic level within VCS organisations.

More significantly, this inquiry has identified a correlation between the trust placed in the designer in a collaboration, and the increased use and influence of design within a VCS organisation. It has therefore demonstrated the importance of the designer first establishing themselves as a ‘friend’ to the VCS organisation, in order to then successfully adopt the role of ‘critical friend’ that leads to transformational change.

The title of this thesis is deliberately composed as a question to prompt reflection in the various audiences of this research. The content of this study, and the ‘call to action’ outlined in this chapter, will help stakeholders to reflect on the value of design and the consequent roles that they could and should play in helping VCS organisations to use design approaches in the future to promulgate this value. It should also have implications on the content of design education, as this research suggests the need for further research into the focus on social and emotional intelligence, as well as the tools and methods of design.

The rise in prevalence of design activity in this territory, along with academic interest in the topic, means that the publication of this research is particularly timely. It is hoped that the findings presented here guide design practitioners, educators and researchers to engage more effectively with the VCS, and VCS audiences to capitalise on the potential offered by the approach.

## References

- Alexander, C. (1964) *Notes on the Synthesis of Form*. Cambridge, USA: Harvard University Press.
- Archer, B. (1995) "The nature of research," *Co-Design*, (2), pp. 6–13.
- Armstrong, L., Bailey, J., Julier, G. and Kimbell, L. (2014) *Social Design Futures*. University of Brighton. Available at: <http://mappingsocialdesign.org>.
- Audit Commission (2007) *Hearts and minds: commissioning from the voluntary sector*. London. Available at: <http://www.learning-southwest.org.uk/asset/WorkingeffectivelyvoluntarysectorfinalproofREP.pdf>.
- Bailey, M. and Warwick, L. (2010) "Driving Lessons in Service Design," *Touchpoint*, 2(3), pp. 80–81.
- Bailey, M. and Warwick, L. (2012) "Leading by Example: effecting organisational change in a third sector organisation," *Touchpoint*, 3(2), pp. 24–27.
- Bailey, M. and Warwick, L. (2013) "The Third Way for the Third Sector: Using Design to Transfer Knowledge and Improve Service in a Voluntary Community Sector Organisation," *Smart Innovation, Systems and Technologies*, 18, pp. 121–133.
- Bailey, S. (2012) "Embedding service design: the long and the short of it," in *Proceedings of ServDes. 2012. Third Nordic Conference on Service Design and Service Innovation*. Espoo, Helsinki: Laurea University of Applied Sciences, pp. 1–11.
- Bamford, D. and Forrester, P. (2003) "Managing planned and emergent change within and operations management environment," *International Journal of Production Management*, 23(5), pp. 546–564.
- Barab, S., Thomas, M., Dodge, T., Squire, K. and Newell, M. (2004) "Reflections from the Field - Critical Design Ethnography: Designing for Change," *Anthropology and Education Quarterly*, 35(2), pp. 254–268.
- Baron-Cohen, S. (2011) *Zero Degrees of Empathy*. London: Penguin Books Ltd.
- Bartunek, J. and Moch, M. (1987) "First-Order, Second-Order, and Third-Order Change and Organization Development Interventions: A Cognitive Approach," *The Journal of Applied Behavioral Science*, 23(4), pp. 483–500.

- Baskerville, D. and Goldblatt, H. (2009) "Learning to be a critical friend: From professional indifference through challenge to unguarded conversations," *Cambridge Journal of Education*, 39(2), pp. 205–221.
- Bate, P. and Robert, G. (2007) *Bringing User Experience to Healthcare Improvement: The Concepts, Methods and Practices of Experience-based Design*. Oxford, England: Radcliffe Publishing.
- Berger, P. and Luckmann, T. (1966) *The Social Construction of Reality*. Garden City, NY: Anchor Books.
- Better by Design (2014a) *Design thinking for the Scottish third sector*. Available at: <http://youngfoundation.org/wp-content/uploads/2014/07/final-bbd-report-pages.pdf>.
- Better by Design (2014b) *Design thinking for the Scottish third sector, gettingbetterbydesign.com*. Available at: <http://gettingbetterbydesign.com/> (Accessed: October 22, 2014).
- Bevan, H., Robert, G. and Bate, P. (2007) "Using a Design Approach to Assist Large-Scale Organizational Change '10 High Impact Changes' to Improve the National Health Service in England," *The Journal of Applied Behavioral Science*, 43(1), pp. 135–152.
- Blaikie, N. (2000) *Designing social research: The logic of anticipation*. Cambridge, UK: Polity Press.
- Blomberg, J. and Darrah, C. (2014) "Toward an Anthropology of Services," in *Proceedings of ServDes. 2014. Fourth Service Design and Innovation Conference*, pp. 122–132.
- Blyth, S. and Kimbell, L. (2011) *Design Thinking and the Big Society : From solving personal troubles to designing social problems*. London: Acant and Taylor Haig. Available at: [http://taylor-haig.agincourt.radiatecms.com/assets/taylorhaig\\_designthinkingandthebigsociety.pdf](http://taylor-haig.agincourt.radiatecms.com/assets/taylorhaig_designthinkingandthebigsociety.pdf).
- Botero, A. and Hyysalo, S. (2013) "Ageing together: Steps towards evolutionary co-design in everyday practices," *CoDesign*, 9(1), pp. 37–54.
- Bovaird, T. (2007) "Beyond engagement and participation: User and community coproduction of public services," *Public Administration Review*, 67(5), pp. 846–860.
- Boyatzis, R. (1998) *Transforming Qualitative Information*. Thousand Oaks, CA: SAGE Publications, Inc.



- Boyle, D. and Harris, M. (2009) *The Challenge of Co-Production, Public Administration*. London, UK, pp. 1–26. Available at: <http://www.neweconomics.org/publications/entry/the-challenge-of-co-production>.
- Boyle, D., Slay, J. and Stephens, L. (2010) *Public services inside out: Putting co-production into practice*. London, UK.
- Bradshaw, C. (2010) *Do we have the right skills to deliver the “big society”?*, *theguardian.com*. Available at: <http://www.theguardian.com/voluntary-sector-network/2010/nov/18/voluntary-sector-network-blog> (Accessed: January 18, 2012).
- Brandsen, T. and Pestoff, V. (2006) “Co-production, the third sector and the delivery of public services,” *Public Management Review*, 8(4), pp. 493–501.
- Breslin, M. and Buchanan, R. (2008) “On the case study method of research and teaching in design,” *Design Issues*, 24(1), pp. 36–40.
- Brown, T. (2008) “Design Thinking,” *Harvard business review*, 86(6), pp. 84–92.
- Brown, T. (2009) *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*, Director 00123242. New York City, USA: Harper Business.
- Brown, T. and Wyatt, J. (2010) “Design Thinking for Social Innovation,” *Stanford Social Innovation Review*. Stanford Social Innovation Review [Internet], Winter(Winter 2010), pp. 30–35.
- Bruner, J. (1991) “The Narrative Construction of Reality,” *Critical Inquiry*, 18(1), pp. 1–21.
- Bryant, A. and Charmaz, K. (2007) “Grounded Theory Research: Methods and Practices,” in Bryant, A. and Charmaz, K. (eds) *The Sage Handbook of Grounded Theory*. London: Sage, pp. 1–28.
- Bryman, A. (2012) *Social Research Methods*. 4th ed. Oxford, England: Oxford University Press.
- Bryson, J. (1995) *Strategic planning for public and non-profit organisations*. San Francisco, USA: Jossey-Bass.
- Buchanan, D., Claydon, T. and Doyle, M. (1999) “Organisation development and change: the legacy of the nineties,” *Human Resource Management Journal*, 9(2), pp. 20–37.
- Buchanan, R. (1992) “Wicked problems in Design Thinking,” *Design Issues*, 8(2), pp. 5–21.

- Burnes, B. (2004a) "Kurt Lewin and the Planned Approach to Change: A Re-appraisal," *Journal of Management Studies*, 41(6), pp. 977–1002.
- Burnes, B. (2004b) *Managing Change: A Strategic Approach to Organisational Dynamics*. 4th ed. Harlow, UK: Pearson Education Limited.
- Burns, C., Cottam, H., Vanstone, C. and Winhall, J. (2006) *RED paper 02: Transformation Design, Design*. London: Design Council.
- Burr, V. (1995) *An introduction to social constructionism*. London: Sage.
- Butler, H., Krelle, A., Seal, I., Traffod, L., Drew, S., Hargreaves, J., Walter, R. and Bond, L. (2011) *The critical friend: Facilitating change and wellbeing in school communities*. Cumberwell, UK: Acer Press.
- Cairns, B., Harris, M. and Young, P. (2005) "Building the Capacity of the Voluntary Nonprofit Sector: Challenges of Theory and Practice," *International Journal of Public Administration*, 28(9-10), pp. 869–885.
- Cameron, K. and Quinn, R. (2011) *Diagnosing and Changing Organizational Culture: Based on the Competing Values Framework*. 3rd Edn. San Francisco, USA: Jossey-Bass.
- Campbell, D. (2014) "Designing for Change in Complex Organisations," in *Proceedings of ServDes. 2014. Fourth Service Design and Innovation Conference*. Available at: <https://www.youtube.com/watch?v=hOjPYBBwVQo>.
- Carley, K. and Harrald, J. (1997) "Organizational Learning under Fire: Theory and Practice," *American Behavioral Scientist*, 40(3), pp. 310–332.
- Chapman, J. (2002) "A framework for transformational change in organisations," *Leadership & Organization Development Journal*, 23(1), pp. 16–25.
- Charities Aid Foundation (2012) *One in six charities fear closure as charity funding crisis hits*, Charities Aid Foundation. Available at: <https://www.cafonline.org/media-office/press-releases/2012/0912-charities-fear-closure.aspx> (Accessed: April 06, 2013).
- Charity A (2012) *Financial Statements*.
- Charity B (2012) *Report and Financial Statements*.
- Charity C (2012) *Trustees Report and Financial Statements*.
- Charity D (2013) *Accounts*.
- Charity E (2013) *Annual financial statements for the year ended 31 March 2013*.

Charity F (2013) *Charity F Grant-in-Aid and Lottery annual report and accounts 2012/13*.

Charity G (2013) *Unaudited Financial Statements for the Year ended 31st March 2013*.

Charmaz, K. (2006) *Constructing Grounded Theory: A Practical Guide Through Qualitative Analysis*. London: SAGE Publications Ltd.

Checkland, P. and Holwell, S. (1998) "Action Research: Its Nature and Validity," *System Practice and Action Research*, 11(1), pp. 9–21.

Citizens Advice Bureau (2014) *Service Design & Development Specialists*, *citizensadvicejobs.engageats.co.uk*. Available at: <https://citizensadvicejobs.engageats.co.uk/ViewVacancy.aspx?enc=mEgrBL4XQK0+ld8aNkwYmE8vohyHUA6BZNnwtKDpaGJMc74OuwKiwO7ZVgO5y/7EmLdkf9sjA+HcRGSglSVR+dEJ5aEwUrwCkVeIDaNrJdeevex1VgRLv4ms2feTliupnEwXhCxSNz9p4ooAAI+AMw==> (Accessed: October 23, 2014).

Clarke, J., Kane, D., Wilding, K. and Bass, P. (2012) *UK Civil Society Almanac 2012*. Available at: <https://www.ncvo.org.uk/component/redshop/1-publications/P17-uk-civil-society-almanac-2012>.

Community Foundation (2014) *Community Ventures*, *www.communityfoundation.org.uk*. Available at: <http://www.communityfoundation.org.uk/connect/projects-partnerships/community-ventures> (Accessed: October 29, 2014).

Corrigan, P. (2010) *Saving for the NHS: The role of the third sector in developing significantly better health care outputs for the same level of resource*. London.

Costa, A. and Kallick, B. (1993) "Through the Lens of Critical Friends," *Educational Leadership*, 51(2), pp. 49–51.

Crisp, B., Green Lister, P. and Dutton, K. (2005) *Integrated assessment: new assessment methods*. Glasgow.

Crowe, D., Gash, T. and Kippin, H. (2014) *Beyond Big Contracts: Commissioning public services for better outcomes*. Available at: <http://www.instituteforgovernment.org.uk/sites/default/files/publications/Beyond Big Contracts.pdf>.

Davies, H., Nutley, S. and Mannion, R. (2000) "Organisational culture and quality of health care," *Quality in Health Care*, 9(2), pp. 111–119.

Dawson, P. (1994) *Organizational Change: A Processual Approach, Human Resource Management Series*. London: Paul Chapman Publishing.

Dean, J. (1992) *Inspecting and advising: A handbook for inspectors, advisers and advisory teachers*. London: Routledge.

Delarge, C. (2004) "Storytelling as a Critical Success Factor in Design Processes and Outcomes," *Design Management Review*, 15(3), pp. 76–81.

Denzin, N. (1988) *The Research Act: A Theoretical Introduction to Sociological Methods*. Englewood Cliffs, NJ, USA: Prentice Hall.

Department for Business Innovation & Skills (2011) *A Guide to Mutual Ownership Models*. Available at:  
[https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/31678/11-1401-guide-mutual-ownership-models.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/31678/11-1401-guide-mutual-ownership-models.pdf).

Department of Health (2007a) *Putting People First: A shared vision and commitment to the transformation of Adult Social Care*. London: HM Government.

Department of Health (2007b) *Third Sector Market Mapping*. Available at:  
<http://www.bipsolutions.com/docstore/pdf/15867.pdf>.

Design Commission (2013) *Restarting Britain 2: Design and public services*. London. Available at:  
[http://www.policyconnect.org.uk/apdig/sites/site\\_apdig/files/report/164/fieldreportdownload/designcommissionreport-restartingbritain2-designpublicservices.pdf](http://www.policyconnect.org.uk/apdig/sites/site_apdig/files/report/164/fieldreportdownload/designcommissionreport-restartingbritain2-designpublicservices.pdf).

Design Council (2005) *The "double diamond" design process model*. Available at:  
<http://webarchive.nationalarchives.gov.uk/20080821115409/designcouncil.org.uk/en/about-design/managingdesign/the-study-of-the-design-process/>.

Design Council (2010) *Public Services by Design*. London: Design Council.

Dewey, J. (1929) *The Quest for Certainty: a study of the relation of knowledge and action*. New York, USA: Minton, Balch & Co.

DiMaggio, P. and Powell, W. (1983) "The iron cage revisited: institutional isomorphism and collective rationality in organizational fields," *American Sociological Review*, 48, pp. 147–160.

Drenttel, W. (2010) *Design, A Viable Tool For Social Innovation?*, [www.centercrosscultural.org](http://www.centercrosscultural.org). Available at:  
<http://www.centercrosscultural.org/2010/09/16/design-a-viable-tool-for-social-innovation/> (Accessed: October 30, 2014).

Dunne, A. (1997) *Hertzian tales: an investigation into the critical and aesthetic potential of the electronic product as a post-optimal object*. Royal College of Art (RCA).

Dunne, A. and Raby, F. (2007) *Critical Design FAQ*, [www.dunneandraby.co.uk](http://www.dunneandraby.co.uk). Available at: <http://www.dunneandraby.co.uk/content/bydandr/13/0> (Accessed: October 30, 2014).

Easterby-Smith, M., Thorpe, R. and Lowe, A. (2002) *Management Research: An Introduction*. London: SAGE Publications Ltd.

Edvardsson, B., Gustafsson, A. and Roos, I. (2006) "Service portraits in service research: A critical review," *International Journal of Service Industry Management*, 16(1), pp. 107–121.

Edvardsson, B. and Roos, I. (2001) "Critical incident techniques: Towards a framework for analysing the criticality of critical incidents," *International Journal of Service Industry Management*, 12(3), pp. 251–268.

Eisenhardt, K. (1989) "Building theories from case study research," *Academy of management review*, 14(4), pp. 532–550.

Eisenhardt, K. M. and Graebner, M. E. (2007) "Theory Building From Cases: Opportunities and Challenges," *Academy of Management Journal*, 50(1), pp. 25–32.

Elden, M. (1983) "Democratization and participative research in developing local theory," *Journal of Occupational Behaviour*, 4(1), pp. 21–34.

Elrod, P. and Tippet, D. (2002) "The 'Death Valley' of change," *Journal of Organizational Change Management*, 15(3), pp. 273–291.

English, S. (2006) "Design thinking - Value Innovation - Deductive reason and the designers choice," in Friedman, K., Love, T., Corte-Real, E., and Rust, C. (eds) *Proceedings of the 3rd Design Research Society Conference*. Lisbon: IADE, pp. 1–10.

European Commission (2009) *Challenges for EU support to innovation in services - Fostering new markets and jobs through innovation*. Luxembourg. Available at: [http://ec.europa.eu/enterprise/policies/innovation/files/swd\\_services.pdf](http://ec.europa.eu/enterprise/policies/innovation/files/swd_services.pdf).

Experts Patient Programme (2010) *Self Care Reduces Costs and Improves Health – the evidence*. London.

Feast, L. (2010) "Epistemological Positions Informing Theories of Design Research: Implications for the Design Discipline and Design Practice," in *Proceedings of "Design and complexity", the 2010 Design Research Society International Conference (DRS2010)*. Available at: <http://www.drs2010.umontreal.ca/proceedings.php>.

Ferlie, E., Ashburner, L., Fitzgerald, L. and Pettigrew, A. (1996) *The New Public Management in action*. Oxford: Oxford University Press.

Feshbach, N. and Feshbach, S. (1982) *Learning to care*. San Francisco, USA: Scott, Foresman & Co.

Flanagan, J. C. (1954) "The critical incident technique.," *Psychological Bulletin*, 51(4), pp. 327–358. Available at: <http://content.apa.org/journals/bul/51/4/327>.

Frayling, C. (1993) *Research in Art and Design*. London, UK: Royal College of Art Research Papers Series.

Freire, K. and Sangiorgi, D. (2009) "Service Design & Healthcare Innovation: from consumption to co-production and co-creation," in *Proceedings of ServDes. 2009. Second Nordic Conference on Service Design and Service Innovation.*, pp. 39–49.

Fuad-Luke, A. (2009) *Design Activism: Beautiful Strangeness for a Sustainable World*. London, UK: Earthscan.

Gabarro, J. (1978) "The development of trust, influence and expectations," in Athos, A. and Gabarro, J. (eds) *Interpersonal behaviour: Communication and understanding in relationships*. Englewood Cliffs, NJ, USA: Prentice Hall, pp. 290–303.

Gaver, B., Dunne, T. and Pacenti, P. (1999) "Design: Cultural probes," *Interactions*, 6(1), pp. 21–29.

Glaser, B. (1978) *Theoretical Sensitivity*. San Francisco, USA: The Sociology Press.

Glaser, B. (2002) "Constructivist Grounded Theory?," *Forum Qualitative Sozialforschung*, 3(3).

Glaser, B. and Strauss, A. (1967) *The discovery of grounded theory: Strategies in qualitative research*. London: Wiedenfeld and Nicholson.

Gloppen, J. (2011) "The Strategic Use of Service Design for Leaders in Service Organizations," *FORMakademisk*, 4(2), pp. 3–25.

Goldhammer, R., Anderson, R. and Krajewski, R. (1980) *Clinical Supervision: special methods for the supervision of teachers*. 2nd Edn. New York: Rinehart & Winston.

Goldstein, S. M., Johnston, R., Duffy, J. and Rao, J. (2002) "The service concept: The missing link in service design research?," *Journal of Operations Management*, 20(2), pp. 121–134.

Goleman, D. (1995) *Emotional Intelligence*. New York: Bantam Books.

Goleman, D. (2006) *Social Intelligence*. London: Hutchinson.

- Goleman, D. (2007) *Three Kinds of Empathy: Cognitive, Emotional, Compassionate*, [www.danielgoleman.info](http://www.danielgoleman.info). Available at: <http://www.danielgoleman.info/three-kinds-of-empathy-cognitive-emotional-compassionate/> (Accessed: October 30, 2014).
- Goleman, D. (2013) *Empathy 101*, [www.danielgoleman.info](http://www.danielgoleman.info). Available at: <http://www.danielgoleman.info/empathy-101/> (Accessed: October 30, 2014).
- Golembiewski, R., Billingsley, K. and Yeager, S. (1976) "Measuring Change and Persistence in Human Affairs: Types of Change Generated by OD Designs," *The Journal of Applied Behavioral Science*, 12(2), pp. 133–157.
- Greenwood, D. and Levin, M. (2007) *Introduction to Action Research*. Thousand Oaks, CA: SAGE Publications, Inc.
- Greenwood, D., Whyte, W. and Harkavy, I. (1993) "Participatory Action Research as a Process and as a Goal," *Human Relations*, 46(2), pp. 175–192.
- Greenwood, R. and Hinings, C. (1996) "Understanding radical organizational change: Bringing together the old and the new institutionalism," *Academy of Management Review*, 21(4), pp. 1022–1054.
- Guba, E. and Lincoln, Y. (1994) "Competing paradigms in qualitative research," in Denzin, N. and Lincoln, Y. (eds) *Handbook of qualitative research*. Thousand Oaks, CA: Sage, pp. 105–117.
- Guldbrandsen, M. N. (2006) *How companies embed Non-Quantifiable Product Qualities through their product development process*. Cranfield University.
- Guldbrandsen, M. and Lindeberg, C. (2014) "Embedding Design within a 100+ years old organisation," in *Proceedings of Service Design Global Conference 2014*. Available at: <http://conferences.service-design-network.org/sdgc14/speaker-lineup/christina-lindeberg-marianne-guldbrandsen/> (Accessed: October 22, 2014).
- Han, Q. (2010) *Practices and Principles in Service Design: Stakeholder, Knowledge and Community of Service - A Summary*. Dundee, Scotland: University of Dundee.
- Harris, M. (2001) "Challenges for Voluntary Organisations in a Changing Social Policy Environment," in Harris, M. and Rochester, C. (eds) *Voluntary Organisations and Social Policy in Britain: Perspectives on Change and Choice*. Basingstoke: Palgrave, pp. 213–229. Available at: <http://www.margaretharris.org.uk/id4.html> (Accessed: September 09, 2014).
- Hart, C. (2001) *Doing a Literature Review: Releasing the Social Science Research Imagination*. London: SAGE Publications Ltd.

Hart, K., Capps, H., Cangemi, J. and Caillouet, L. (1986) "Exploring organizational trust and its multiple dimensions: A case study of General Motors," *Organization Development Journal*, 4(2), pp. 31–39.

Heapy, J. (2009) "Make Yourself Useful," *Touchpoint*, 1(3), pp. 42–49.

Helen Sanderson Associates (2014) *Progress for Providers*, [www.progressforproviders.org](http://progressforproviders.org). Available at: <http://progressforproviders.org/> (Accessed: October 30, 2014).

Heller, H. (1988) "The advisory service and consultancy," in Gray, H. (ed.) *Management consultancy in schools*. London: Cassell, pp. 117–128.

Hendry, C. (1996) "Understanding and creating whole organizational change through learning theory," *Human Relations*, 48(5), pp. 621–641.

HM Government (2010) *The Coalition: our programme for government*. London. Available at: [https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/78977/coalition\\_programme\\_for\\_government.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/78977/coalition_programme_for_government.pdf).

HM Government (2011) *Open Public Services White Paper*. Available at: <https://www.gov.uk/government/publications/open-public-services-white-paper>.

HM Treasury (2005) "Exploring the role of the third sector in public service delivery and reform: A discussion document," in. HM Treasury.

HM Treasury (2010) *Spending Review 2010*. London.

HM Treasury and Cabinet Office (2007) *The Future Role of the Third Sector in Social and Economic Regeneration: Final Report*. London: TSO.

Hoffman, M. (1984) "Interaction of affect and cognition in empathy," in *Emotions, cognitions & behaviour*. Cambridge, UK: Cambridge University Press, pp. 103–131.

Hollins, W. (1993) "Design in the service sector," *Managing Service Quality*, 3(3), pp. 33–37.

Holmlid, S. (2007) "Interaction Design and Service Design: Expanding a Comparison of Design Disciplines," in *Proceedings of the Nordes 2007 Design Inquiries*. Stockholm, Sweden: University of Arts, Crafts and Design. Available at: <http://www.nordes.org/opj/index.php/n13/article/view/157/140>.

Holmlid, S. and Evenson, S. (2008) "Bringing service design to service sciences, management and engineering," *Service Science, Management and Engineering Education for the 21st Century*, pp. 341–345.



- Holmström, R. (2011) "An uncertain future," *Nursing Standard*, 25(24), pp. 18–19.
- Hopkins, A. (2007) *Delivering public services: Service Users' Experiences of the Third Sector*. London.
- Hopkins, L. (2010) *Mapping the Third Sector: A context for social leadership*. London, UK. Available at:  
[http://www.theworkfoundation.com/Assets/Docs/Mapping the Third Sector.pdf](http://www.theworkfoundation.com/Assets/Docs/Mapping%20the%20Third%20Sector.pdf).
- House of Commons Public Administration Select Committee (2008) *Public Services and the Third Sector: Rhetoric and Reality*. London (Eleventh Report of Session 2007-08).
- Hurd, N. (2010) *Better together: preparing for local spending cuts to the voluntary, community and social enterprise sector*. London. Available at:  
<https://www.gov.uk/government/publications/better-together-preparing-for-local-spending-cuts-to-the-voluntary-community-and-social-enterprise-sector>.
- Illich, I. (1973) *Tools for Conviviality*. London: Harper & Row.
- Innovation Unit (2014) *Our story*, [innovationunit.org](http://innovationunit.org). Available at:  
<http://innovationunit.org/our-story> (Accessed: August 09, 2014).
- Jick, T. (1979) "Mixing Qualitative and Quantitative Methods: Triangulation in Action," *Administrative Science Quarterly*, 24(4), pp. 602–611.
- Johansson, U. and Woodilla, J. (2010) "How to avoid throwing the baby out with the bath water: An ironic perspective on design thinking," in *European Group for Organization Studies (EGOS) Colloquium*. Lisbon, Portugal, pp. 1–25.
- Johansson-Sköldberg, U., Woodilla, J. and Çetinkaya, M. (2013) "Design thinking: past, present and possible futures," *Creativity and Innovation Management*, 22(2), pp. 121–146.
- Johnson, G., Scholes, K. and Whittington, R. (2008) *Exploring Corporate Strategy*. 8th Edn. Harlow, UK: Pearson Education Limited.
- Jonas, W. (2007) "Design Research and its Meaning to the Methodological Development of the Discipline," in Michael, R. (ed.) *Design Research Now*. Basel: Birkha, pp. 187–206.
- Junginger, S. (2006) *Change in the making: Organizational change through human-centered product development*, *ProQuest Dissertations and Theses*. Carnegie Mellon.

- Junginger, S. (2014) "Design Legacies: Why service designers are not able to embed design in the organization," in *Proceedings of ServDes. 2014. Fourth Service Design and Innovation Conference*, pp. 164–172.
- Junginger, S. and Sangiorgi, D. (2009) "Service Design and Organizational Change : Bridging the Gap Between Rigour and Relevance," in *Proceedings of the 3rd IASDR Conference on Design Research*. Seoul, South Korea: Korean Society of Design Science, pp. 4339–4348.
- Kane, D., Bass, P., Heywood, J., Jochum, V., James, D. and Lloyd, G. (2014) *UK Civil Society Almanac 2014*. Available at: [http://www.ncvo.org.uk/index.php?option=com\\_redshop&view=product&pid=140&cid=21&Itemid=0](http://www.ncvo.org.uk/index.php?option=com_redshop&view=product&pid=140&cid=21&Itemid=0) (Accessed: September 09, 2014).
- Kanter, R., Stein, B. and Jick, T. (1992) *The Challenge of Organizational Change*. New York: The Free Press.
- Kaplan, A. (2000) "Capacity building: Shifting the paradigms of practice," *Development in Practice*, 10(3-4), pp. 517–526.
- Kellock Hay, G., Beattie, R. S., Livingstone, R. and Munro, P. (2001) "Change, HRM and the voluntary sector," *Employee Relations*, 23(3), pp. 240–256.
- Kelly, G. (1955) *The psychology of personal constructs*. New York: Norton.
- Kendall, J. and Knapp, M. (1996) *The Voluntary Sector in the United Kingdom*. Manchester, UK: Manchester University Press, pp. 28–60.
- Kimbell, L. (2009) "The turn to Service Design," in *Design and Creativity: Policy, Management and Practice*. Oxford, England: Berg.
- Kimbell, L. (2010) "Emerging Design Practices and the Future of Design," in *Proceedings of the Glen Cove Conference on Strategic Design and Public Policy*. New York, USA: UNDIR.
- Kimbell, L. (2011a) "Designing for service as one way of designing services," *International Journal of Design*, 5(2), pp. 41–52.
- Kimbell, L. (2011b) "Re-thinking Design Thinking: Part I," *Design and Culture*, 3(3), pp. 285–306.
- Kimbell, L. (2012) "Rethinking Design Thinking: Part II," *Design and Culture*, 4(2), pp. 129–148.
- Kimbell, L. (2013) "Before Empathy," in *Proceedings of Design Research Conference, IIT Chicago*. Available at: <http://designleadership.blogspot.co.uk>.

Koskinen, I., Zimmerman, J., Binder, T., Redstrom, J. and Wensveen, S. (2011) *Design Research Through Practice: From the Lab, Field, and Showroom*. Waltham, USA: Morgan Kaufmann.

Kotter, J. (1995) "Leading change: Why transformation efforts fail," *Harvard business review*, 73(2), pp. 59–67.

Kouprie, M. and Visser, F. (2009) "A framework for empathy in design: stepping into and out of the user's life," *Journal of Engineering Design*, 20(5), pp. 437–448.

Krajewski, R. (1993) "The observation cycle: a methodology for coaching and problem solving," in Anderson, R. and Snyder, K. (eds) *Clinical Supervision: coaching for higher performance*. Lancaster, UK: Technomic.

Krippendorff, K. (2006) *The Semantic Turn: A New Foundation for Design*. Boca Raton, FL: CRC Press.

Von Krogh, G. and Roos, J. (1995) *Organizational Epistemeology*, St Martin's Press (ed.). New York.

Lawson, B. (1980) *What Designers Know*. Oxford, England: Routledge.

Leitch, R. and Williams, C. (2006) "Being and having a critical friend: The concept at work," in *Proceedings of the CCEAM Conference 2006*, pp. 1–17.

Levasseur, R. (2010) "New OD: An Integrative Perspective," *Organization Development Journal*, 28(3), pp. 19–24.

Levy, A. (1986) "Second-order planned change," *Organizational Dynamics*, 15(1), pp. 5–20.

Lewicki, R., McAllister, D. and Bies, R. (1998) "Trust and Distrust: New Relationships and Realities," *Academy of Management Review*, 23(3), pp. 439–458.

Lewin, K. (1946) "Action research and minority problems," in Lewin, G. (ed.) *Resolving Social Conflict*. London: Harper & Row.

Lewin, K. (1947) "Frontiers in group dynamics," in Cartwright, D. (ed.) *Field Theory in Social Science*. London: Social Science Paperbacks.

Lewis, R. (1994) "From chaos to complexity: implications for organizations," *Executive Development*, 7(4), pp. 19–17.

Lievesley, M. and Yee, J. (2011) "Valuing Service Design: Lessons from SROI," in *Proceedings of the Design Research Society Conference 2012*.

- Lockwood, T. (2009) *Design thinking: integrating innovation, customer experience and brand value*. New York: Allworth Press.
- Löffler, E. (2009) *A future research agenda for co-production : Overview paper*, pp. 1–25. Available at:  
[http://www.govint.org/fileadmin/user\\_upload/publications/coproduction\\_why\\_it\\_is\\_important.pdf](http://www.govint.org/fileadmin/user_upload/publications/coproduction_why_it_is_important.pdf).
- Lovelock, C. and Gummesson, E. (2004) “Whither services marketing? In search of a new paradigm and fresh perspectives,” *Journal of Service Research*, 7(1), pp. 20–41.
- Lynch, M. and Bogen, D. (1997) “Sociology’s Asociological ‘Core’: An Examination of Textbook Sociology in Light of the Sociology of Scientific Knowledge,” *American Sociological Review*, 62(3), pp. 481–493.
- MacBeath, J. (1998) “I didn’t know he was ill: The role and value of the critical friend,” in Stoll, L. and Myers, K. (eds) *No quick fixes: Perspectives on schools in difficulty*. London: Falmer, pp. 118–132.
- MacBeath, J. and Myers, K. (1999) *Effective School Leaders*. London: Pearson.
- MacBeath, J., Schratz, M., Meuret, D. and Jakobsen, L. (2000) *Self-evaluation in European Schools*. London: Routledge.
- Macmillan, R. (2010) *The third sector delivering public services: an evidence review*. Available at:  
<http://www.birmingham.ac.uk/generic/tsrc/documents/tsrc/working-papers/working-paper-20.pdf>.
- Manzini, E. (2009) “New Design Knowledge,” *Design Studies*, 30, pp. 4–12.
- Manzini, E. (2010) “Design for Social Innovation: Creative Communities and Design-Oriented Networks,” *SEE Bulletin*, (3), pp. 3–5.
- Manzini, E. (2011) “Introduction,” in Meroni, A. and Sangiorgi, D. (eds) *Design for Services*. Adelshot: Gower Publishing, pp. 1–7.
- Manzini, E. and Jegou, F. (2003) *Sustainable Everyday: Scenarios of Urban Life*. Italy: Edizioni Ambiente.
- Martin, G., Beaumont, P. and Staines, H. (1998) “Changing Corporate Culture: Paradoxes and Tensions in a Local Authority,” in Mabey, C., Skinner, D., and Clark, T. (eds) *Experiencing Human Resource Management*. SAGE Publications Ltd.
- Martin, R. (2009) *The Design of Business: Why Design Thinking is the Next Competitive Advantage*. Cambridge, USA: Harvard Business Press, pp. 1–190.

- Mayer, R., Davis, J. and Schoorman, F. (1995) "An Integrative Model Of Organizational Trust," *Academy of Management Review*, 20(3), pp. 709–734.
- McConkie, M. (1993) "Organisation development in the public sector," in Cummings, T. and Worley, C. (eds) *Organization Development and Change*. 5th ed. St Paul, MN: West Publishing Company.
- McIntyre, A. (2008) *Participatory Action Research*. Thousand Oaks, CA: SAGE Publications, Inc.
- McNiff, J. and Whitehead, J. (2011) *All You Need to Know About Action Research*. 2nd Edn. London: SAGE Publications Ltd.
- McNulty, T. and Ferlie, E. (2004) "Process Transformation: Limitations to Radical Organizational Change within Public Service Organizations," *Organization Studies*, 25(8), pp. 1389–1412.
- McTaggart, R. (1997) *Participatory Action Research: International contexts and consequences*. New York City, USA: State University of New York press.
- Mead, G. (1934) *Mind, self and society*. Chicago, IL: University of Chicago Press.
- Meroni, A. and Sangiorgi, D. (2011) *Design for Services*. Adelshot: Gower Publishing.
- Miles, M. and Huberman, A. (1994) *Qualitative data analysis: An expanded sourcebook*. Thousand Oaks, CA: SAGE Publications, Inc.
- Miller, R. (2013) "Third sector organisations: unique or simply other qualified providers?," *Journal of Public Mental Health*, 12(2), pp. 103–113.
- Mintzberg, H., Ahlstrand, B. and Lampel, J. (1998) *Strategy Safari*. Hemel Hempstead: Prentice Hall.
- Morelli, N. (2014) "Challenges in Designing and Scaling-up Community Services," in *Proceedings of ServDes. 2014. Fourth Service Design and Innovation Conference*, pp. 215–225.
- Mulgan, G. (2014) *Design in Public and Social Innovation: What works and what could work better*. Available at: [http://www.nesta.org.uk/sites/default/files/design\\_in\\_public\\_and\\_social\\_innovation.pdf](http://www.nesta.org.uk/sites/default/files/design_in_public_and_social_innovation.pdf).
- Mulgan, G. and Albury, D. (2003) *Innovation in the public sector*, pp. 1–40. Available at: [http://www.sba.oakland.edu/faculty/mathieson/mis524/resources/readings/innovation/innovation\\_in\\_the\\_public\\_sector.pdf](http://www.sba.oakland.edu/faculty/mathieson/mis524/resources/readings/innovation/innovation_in_the_public_sector.pdf) (Accessed: October 30, 2014).

Needham, C. and Carr, S. (2009) *Co-production: an emerging evidence base for adult social care transformation*. Available at: <http://lx.iriss.org.uk/content/co-production-emerging-evidence-base-adult-social-care-transformation-research-briefing-31>.

New, S. and Kimbell, L. (2013) "Chimps, Designers, Consultants and Empathy: A 'Theory of Mind' for Service Design," in *Proceedings of the 2nd Cambridge Academic Design Management Conference*, pp. 139–152. Available at: [http://www.lucykimbell.com/stuff/New\\_Kimbell\\_Empathy\\_2013.pdf](http://www.lucykimbell.com/stuff/New_Kimbell_Empathy_2013.pdf).

Nicholls, J., Lawlor, E., Neitzert, E. and Goodspeed, T. (2009) *A Guide to Social Return on Investment*. London. Available at: <http://www.neweconomics.org/publications/entry/a-guide-to-social-return-on-investment>.

Niedderer, K. and Reilly, L. (2010) "Research Practice in Art and Design: Experiential Knowledge and Organised Inquiry," *Journal of Research Practice*, 6(2), pp. 1–11.

Nightingale, D. and Cromby, J. (2002) "Social Constructionism as Ontology: Exposition and Example," *Theory & Psychology*, 12(5), pp. 701–713.

Nimkulrat, N. (2007) "The Role of Documentation in Practice-Led Research," *Journal of Research Practice*, 3(1), pp. 1–8.

Nussbaum, B. (2011) *Design Thinking Is A Failed Experiment. So What's Next?, Fast Co Design*. Available at: <http://www.fastcodesign.com/1663558/design-thinking-is-a-failed-experiment-so-whats-next> (Accessed: April 06, 2012).

Oakley Smith, I., Bradshaw, C. and Lewis, P. (2012) *Managing charities in the new normal – A perfect storm?*. Available at: <http://www.institute-of-fundraising.org.uk/library/managing-in-a-downturn-2012-report/>.

Office for Budget Responsibility (2013) *Economic and fiscal outlook*. Available at: <http://budgetresponsibility.org.uk/economic-fiscal-outlook-december-2013/> (Accessed: September 09, 2014).

Office of the Third Sector (2006) *Partnership in Public Services: An action plan for third sector involvement*. London, UK. Available at: [http://www.uk.coop/sites/storage/public/downloads/psd\\_action\\_plan.pdf](http://www.uk.coop/sites/storage/public/downloads/psd_action_plan.pdf).

Osborne, S. P. and McLaughlin, K. (2004) "The Cross-Cutting Review of the Voluntary Sector: Where Next for Local Government– Voluntary Sector Relationships?," *Regional Studies*. Routledge, 38(5), pp. 571–580.

Ostrom, A., Bitner, M., Brown, S., Burkhard, K., Goul, M., Smith-Daniels, V., Demirkan, H. and Rabinovich, E. (2010) "Moving Forward and Making a

Difference: Research Priorities for the Science of Service," *Journal of Service Research*, pp. 4–36.

Ostrom, E. (1996) "Crossing the great divide: coproduction, synergy, and development," *World Development*, 24(6), pp. 1073–1087.

Ostrom, E. and Baugh, W. (1973) *Community Organization and the Provision of Police Services*. Beverly Hills: SAGE Publications Ltd.

Ott, S., Parkes, S. and Simpson, R. (2003) *Classic Readings in Organizational Behaviour*. 3rd Edn. Belmont, CA: Wadsworth/Thomson Learning.

Pacenti, E. (1998) *Il progetto dell'interazione nei servizi. Un contributo al tema della progettazione dei servizi*. Politecnico di Milano.

Pacenti, E. and Sangiorgi, D. (2010) "Service Design Research Pioneers: An overview of Service Design research developed in Italy since the '90s," *Design Research Journal*, 1(10), pp. 23–33.

Parks, R., Baker, P., Kiser, L., Oakerson, L., Ostrom, E., Ostrom, V., Percy, S., Vandivort, M., Whitaker, G. and Wilson, R. (1981) "Consumers as coproducers of public services: Some economic and institutional considerations," *Policy Studies*, 9(7), pp. 1001–1011.

Patton, M. (2002) *Qualitative research and evaluation methods*. Thousand Oaks, CA: Sage.

Peirce, C. (1903) "Pragmatism as a principle and method of right thinking," in Turrise, P. (ed.). Albany, NY: State University of New York press.

Pestoff, V., Osborne, S. and Brandsen, T. (2006) "Patterns of co-production in public services: Some concluding thoughts," *Public Management Review*, 8(4), pp. 591–595.

Piaget, J. (1926) *The Language and Thought of the Child*. London: Kegan Paul, Trench, Trubner & Co.

Postma, C., Lauche, K. and Stappers, P. (2012) "Social theory as a thinking tool for empathic design," *Design Issues*, 28(1), pp. 30–49.

Postma, C., Zwartkruis-Pelgrim, E., Daeman, E. and Du, J. (2012) "Challenges of doing empathic design: Experiences from industry," *International Journal of Design*, 6(1), pp. 59–70.

Potter, N. (1980) *What is a designer: things, places, messages*. 2nd Edn. Reading: Hyphen Press.

Prendiville, A. and Sangiorgi, D. (2014) "Expanding (Service) Design Spaces," in Sangiorgi, D., Prendiville, A., and Ricketts, A. (eds) *Mapping and Developing Service Design Research in the UK*. Service Design Research UK Network, pp. 32–33.

Pring, R. (2000) *Philosophy of Educational Research*. London: Continuum.

Rahm, E. and Do, H. (2000) "Data cleaning: Problems and current approaches," *IEEE Data Eng. Bull.*, 23(4), pp. 3–13.

Reason, P. (1998) "Three Approaches to Participative Inquiry," in Denzin, N. and Lincoln, Y. (eds) *Strategies of Qualitative Research*. London: Sage, pp. 261–291.

Reason, P. and Bradbury, H. (2001) *Handbook of Action Research*. London: SAGE Publications Ltd.

Reichertz, J. (2007) "Abduction: The Logic of Discovery of Grounded Theory," in Bryant, A. and Charmaz, K. (eds) *The Sage Handbook of Grounded Theory*. London: Sage, pp. 214–229.

Relph-Knight, L. (2011) *Common Sense: New thinking at the intersection of change*, Relph-Knight, L. (ed.). Cornwall: Design Week.

Research Excellence Framework (2011) *Assessment framework and guidance on submissions*. Bristol.

Rittel, H. and Webber, M. (1973) "Dilemmas in a general theory of planning," *Policy Sciences*. Kluwer Academic Publishers, 4(2), pp. 155–169.

Robinson, B. (1994) "Voluntary Bodies as Learning Organizations," *The Learning Organization*, 1(3), pp. 10–15.

Robinson, J. (1989) "A second pair of eyes: a case study of a supervisor's view of clinical supervision," in Smith, W. (ed.) *Case Studies in Clinical Supervision*. Victoria: Deakin University.

Robson, C. (2011) *Real World Research*. 3rd Edn. Chichester, Sussex: John Wiley & Sons.

Romanelli, E. and Tushman, M. (1994) "Organizational transformation as punctuated equilibrium: An empirical test," *Academy of Management Journal*, 37(5), pp. 1141–1166.

Rousseau, D., Sitkin, S., Burt, R. and Camerer, C. (1998) "Not so different after all: A cross-discipline view of trust," *Academy of Management Review*, 23(3), pp. 393–404.

Rowe, P. (1987) *Design thinking*. Cambridge, USA: MIT Press.



- Rudnick, L., Miller, D., Kimbell, L. and Philipsen, G. (2010) "Conference Report: Strategic Design and Public Policy," in *Proceedings of the Glen Cove Conference on Strategic Design and Public Policy*. New York City, USA: UNDIR. Available at: [http://www.academia.edu/832839/Strategic\\_Design\\_and\\_Public\\_Policy\\_-\\_Conference\\_Report](http://www.academia.edu/832839/Strategic_Design_and_Public_Policy_-_Conference_Report).
- Salovey, P. and Mayer, J. (1990) "Emotional Intelligence," *Imagination, cognition and personality*, 9(3), pp. 185–211.
- Sanders, E. B.-N. and Stappers, P. J. (2008) "Co-creation and the new landscapes of design," *CoDesign*, 4(1), pp. 5–18.
- Sangiorgi, D. (2004) *Service design as the design of activity systems. Activity theory applied to the design for services*. Politecnico di Milano.
- Sangiorgi, D. (2009) "Building up a framework for Service Design research," in *Proceedings of the 8th European Academy of Design conference*. Aberdeen, Scotland: Robert Gordon University, pp. 415–420.
- Sangiorgi, D. (2011) "Transformative Services and Transformation Design," *International Journal of Design*, 5(1), pp. 29–40.
- Sangiorgi, D. and Prendiville, A. (2014) "A Theoretical Framework for Studying Service Design Practices: First steps to a mature field," in *Proceedings of 19th DMI: Academic Design Management Conference*, pp. 2424 – 2442. Available at: [http://imagination.lancs.ac.uk/sites/default/files/outcome\\_downloads/19th-dmi-conference-sangiorgiprendiville.pdf](http://imagination.lancs.ac.uk/sites/default/files/outcome_downloads/19th-dmi-conference-sangiorgiprendiville.pdf) (Accessed: December 12, 2014).
- Sangiorgi, D., Prendiville, A. and Ricketts, A. (2014) *Mapping and Developing Service Design Research in the UK*. Service Design Research UK Network.
- Schaeper, J., Maher, L. and Baxter, H. (2009) "Designing from within: Embedding Service Design into the UK's health system," *Touchpoint*, 1(2), pp. 22–31.
- Schein, E. (1972) *Professional education: Some new directions*. New York: McGraw-Hill.
- Schein, E. (1996) "Kurt Lewin's Change Theory in the Field and in the Classroom: Notes Toward a Model of Managed Learning," *Systems Practice*, 9(1), pp. 27–47.
- Schön, D. (1983) *The Reflective Practitioner: How professional think in action, Design*. New York: Basic Books.
- Schulman, S. (2010) *Design thinking is not enough*, [www.inwithfor.org](http://www.inwithfor.org). Available at: <http://www.inwithfor.org/2010/01/design-thinking-is-not-enough/> (Accessed: October 30, 2014).

- Scriven, M. (1991) "Pros and cons about goal-free evaluation," *Evaluation Practice*, 12(1), pp. 55–76.
- Segelström, F. (2010) *Visualisations in Service Design*. Linköping University, Sweden.
- Senge, P. (1990) *The Fifth Discipline: the Art and Practice of the Learning Organization*. New York, USA: Doubleday Currency.
- Sevaldson, B. (2010) "Discussions & Movements in Design Research," *FORMakademisk*, 3(1), pp. 8–35.
- Shostack, G. L. (1982) "How to Design a Service," *European Journal of Marketing*, 16(1), pp. 49–63.
- Silverman, D. (2006) *Interpreting Qualitative Data: Methods for Analysing Talk, Text and Interaction*. 3rd Edn. London: Sage.
- Simon, H. (1969) *The sciences of the artificial*. Cambridge, USA: MIT Press.
- Smith, J. (1995) "The voluntary tradition: philanthropy and self-help in Britain 1500-1945," in *Introduction to the Voluntary Sector*. London: Routledge, pp. 9–39.
- Snook (2014) *Snook: We are the how, wearesnook.com*. Available at: <http://wearesnook.com/snook/> (Accessed: August 09, 2014).
- Staub, E. (1987) "Commentary on Part 1," in Eisenberg, N. and Strayer, J. (eds) *Empathy and its development*. Cambridge, UK: Cambridge University Press, pp. 103–115.
- Steen, M., Manschot, M. and De Koning, N. (2011) "Benefits of Co-design in Service Design Projects," *International Journal of Design*, 5(2), pp. 53–61. Available at: <http://www.ijdesign.org/ojs/index.php/IJDesign/article/view/890>.
- Steinø, N. and Markussen, T. (2011) "Design Research between Design and Research," in *2011 Synposium of the Nordic Association of Architectural Research*.
- Stephens, L., Ryan-Collins, J. and Boyle, D. (2008) *Co-production: A manifesto for growing the core economy, London: new economics foundation*. London.
- Stickdorn, M. and Schneider, J. (2011) *This is Service Design Thinking.: Basics - Tools - Cases*. Amsterdam, The Netherlands: BIS Publishers.
- Stolterman, E. (2008) "The nature of design practice and implications for interaction design research," *International Journal of Design*, 2(1), pp. 55–65.

Strauss, A. and Corbin, J. (1998) *Basics of Qualitative Research*. 2nd Edn. London: SAGE Publications Ltd.

Swaffield, S. (2002) "Contextualising the work of the critical friend," in *Proceedings of 15th International Congress for School Effectiveness and Improvement*.

Swaffield, S. (2004) "Critical friends: supporting leadership, improving learning," *Improving Schools*, 7(3), pp. 267–278.

Swaffield, S. (2007) "Light touch critical friendship," *Improving Schools*, 10(3), pp. 205–219.

Swann, C. (2002) "Action Research and the Practice of Design," *Design Issues*, 18(1), pp. 49–61.

Tan, L. (2012) *Understanding the Different Roles of the Designer in Design for Social Good. Design Methodology in the DoTT 07 (Designs of the Times 2007) Projects*. Northumbria University.

Tassie, B., Zohar, A. and Murray, V. (1996) "The management of change," in Osborne, S. (ed.) *Managing in the Voluntary Sector*. London: Thomson.

Taylor Haig (2014) *What - More*, [taylor-haig.agincourt.radiatecms.com](http://taylor-haig.agincourt.radiatecms.com). Available at: <http://taylor-haig.agincourt.radiatecms.com/what-more> (Accessed: August 09, 2014).

Teegavarapu, S. and Summers, J. (2008) "Case study method for design research: A justification," in *Proceedings of the ASME International Design Engineering Technical Conferences and Computers and Information in Engineering Conference*. American Society of Mechanical Engineers, pp. 495–503.

Thackara, J. (2005) *In the Bubble: Designing in a Complex World*. Cambridge, USA: MIT Press.

Thackara, J. (2007) *wouldn't it be great if...* London, England: Design Council.

The Oxford English Dictionary (2014) *friend, n. and adj.*, [www.oed.com](http://www.oed.com). Available at: <http://www.oed.com/view/Entry/74646?rskey=DyJcYD&result=1&isAdvanced=false#eid> (Accessed: October 30, 2014).

Thomas, D. (2006) "A General Inductive Approach for Analyzing Qualitative Evaluation Data," *American Journal of Evaluation*, 27(2), pp. 237–246.

Thomas, G. (2011) "A Typology for the Case Study in Social Science Following a Review of Definition, Discourse, and Structure," *Qualitative Inquiry*, 17(6), pp. 511–521.

Thorpe, A. (2008) "Design as Activism: A Conceptual Tool," in Cipolla, C. and Peruccio, P. (eds) *Changing the Change: Design, Visions, Propsals and Tools Proceedings*. Italy: Allemandi Conference Press.

Todnem, R. (2005) "Organisational change management: A critical review," *Journal of Change Management*, 5(4), pp. 369–380.

Tonkinwise, C. (2010) *Politics Please, We're Social Designers, Core 77*. Available at:  
[http://www.core77.com/blog/featured\\_items/politics\\_please\\_were\\_social\\_designers\\_by\\_cameron\\_tonkinwise\\_\\_17284.asp](http://www.core77.com/blog/featured_items/politics_please_were_social_designers_by_cameron_tonkinwise__17284.asp) (Accessed: June 18, 2014).

Uscreates (2014) *About us, uscreates.com*. Available at:  
<http://uscreates.com/about-us/> (Accessed: August 09, 2014).

Vargo, S. and Akaka, M. (2009) "Service-Dominant logic as a foundation for service science: Clarifications," *Service Science*, 1(1), pp. 32–41.

Vargo, S. and Lusch, R. (2004) "Evolving to a New Dominant Logic for Marketing," *Journal of Marketing*, 68, pp. 1–17.

Vargo, S. and Lusch, R. (2008) "Service-dominant logic: Continuing the evolution," *Journal of the Academy of Marketing Science*, 36(1), pp. 1–10.

Varney, S. D. (2006) *Service transformation: A better service for citizens and businesses, a better deal for the taxpayer*. London: HM Treasury. Available at:  
[https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/229012/011840489X.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/229012/011840489X.pdf).

Voluntary Organisations' Network North East (2011) *Surviving or Thriving: Tracking the impact of spending cuts on the North East's third sector*. Available at:  
[http://www.labourmarketnortheast.co.uk/app/assets/files/thirdsector/surviving\\_notthriving\\_aug12.pdf](http://www.labourmarketnortheast.co.uk/app/assets/files/thirdsector/surviving_notthriving_aug12.pdf).

Walter, M. (2009) "Participatory Action Research," in *Social Research Methods*, pp. 1–8.

Warwick, L. (2011a) *Designing Better Services Together*. Newcastle: School of Design, Northumbria University.

Warwick, L. (2011b) "Me, myself and (service) design." Northumbria University.

Warwick, L., Young, R. and Lievesley, M. (2012) "A Third Way for the Third Sector: Generating a framework to recognise the impact(s) of the co-design of service innovation in third sector organisations using a critical design research cycle," in Bohemia, E., Liedtka, A., and Ripela, A. (eds) *Leading Innovation*

*through Design: Proceedings of the DMI 2012 International Research Conference*, pp. 867–882.

Warwick, L., Young, R. and Lievesley, M. (2014) “The potential of a Design for Service approach to transform Voluntary Community Sector organisations,” in *Proceedings of ServDes. 2014. Fourth Service Design and Innovation Conference*, pp. 47–56.

Watling, R., Hopkins, D., Harris, A. and Beresford, J. (1998) “Between the devil and the deep blue sea? Implications for school and LEA development following an accelerate inspection programme,” in Stoll, L. and Myers, K. (eds) *No quick fixes: Perspectives on schools in difficulty*. London: Falmer.

Weick, K. and Quinn, R. (1999) “Organizational change and development,” *Annual Review of Psychology*, 50(1), pp. 361–386.

Wetter Edman, K. (2011) *Service Design - a conceptualization of an emerging practice* Katarina Wetter Edman. University of Gothenburg.

White, H. and Young, R. (2014) “The Paradox of Service Design in the Voluntary Community Sector,” in Sangiorgi, D., Prendiville, A., and Ricketts, A. (eds) *Mapping and Developing Service Design Research in the UK*. Service Design Research UK Network, pp. 46–47.

White, L. (2000) “Changing the ‘whole system’ in the public sector,” *Journal of Organizational Change Management*, 13(2), pp. 162–177.

Wilding, K., Kane, D. and Clark, J. (2011) *Trends in the North: What we have learned from the quantitative programme of the Third Sector Trends Study*. Newcastle. Available at: <http://www.nr-foundation.org.uk/wp-content/uploads/2011/08/trends-in-the-north.pdf>.

Williamson, K. (2006) “Research in Constructivist Frameworks Using Ethnographic Techniques,” *Library Trends*, 55(1), pp. 83–101.

Williamson, O. (1993) “Calculativeness, trust and economic organization,” *Journal of Law and Economics*, 30, pp. 131–145.

Yee, J. (2010) “Methodological Innovation in Practice-Based Design Doctorates,” 6(2), pp. 1–23.

Yee, J., Jefferies, E. and Tan, L. (2013) *Design Transitions: Inspiring Stories. Global Viewpoints. How Design is Changing*. Amsterdam, The Netherlands: BIS Publishers.

Yee, J., Jefferies, E. and Tan, L. (2014) “Brave New Worlds: Transitions in Design Practice,” in *Proceedings of ServDes. 2014. Fourth Service Design and Innovation Conference*. Lancaster, UK: LiU E-Press, pp. 67–78.

Yin, R. (2003) *Case Study Research: Design and Methods*. 3rd Edn. Thousand Oaks, CA: SAGE Publications, Inc.

Young, R., Blair, S. and Cooper, A. (2001) "Redesigning design education: the next Bauhaus?," in *Proceedings of ICSID Educational Seminar 2001*. Seognam, Korea: Korea Institute of Design Promotion, pp. 26–33.

Young, R. and Collin, A. (2004) "Introduction: Constructivism and social constructionism in the career field," *Journal of Vocational Behavior*, 64(3), pp. 373–388.

Yu, E. and Sangiorgi, D. (2014) "Service design as an approach to new service development: reflections and futures studies," in *Proceedings of ServDes. 2014. Fourth Service Design and Innovation Conference*. Lancaster, England: Lancaster University, pp. 194–204.

Zeithaml, V., Parasuraman, A. and Berry, L. (1985) "Problems and Strategies in Services Marketing," *Journal of Marketing*, 49(Spring), pp. 33–46.

Zimmerman, J., Stolterman, E. and Forlizzi, J. (2010) "An Analysis and Critique of Research through Design: towards a formalization of a research approach," in *Proceedings of the 8th ACM Conference on Designing Interactive Systems*. New York: ACM Press, pp. 310–319.

# Appendix 1

## Example anonymised organisational consent form

School of  
Design

### Organisational Consent Form for Charity C Service Design Project

Researcher : Laura Warwick

Contact School of Design via [Mark.Grant@northumbria.ac.uk](mailto:Mark.Grant@northumbria.ac.uk)

Or Phone: 0191 227 4913

### About this Research

Charity C have agreed to collaborate on this project as part of an on-going doctoral programme to establish the value of a *design for service approach* to develop public services in the Voluntary Community Sector.

The project aims to establish Service Design and User-Centred Design processes in Charity C to see if the approaches create better outcomes than the organisation's traditional methods. The project is expected to start on 11<sup>th</sup> February 2013 and last for 8 weeks.

As part of this inquiry, the researcher will work with Charity C staff to use these design approaches to see if they think the ideas they create are better than how they traditionally develop new services.

All participants can choose not to be involved in this work, and the researcher will obtain informed consent from each of these individually. The researcher will also explain the participant's individual rights.

Data will be collected to establish any impact or potential benefits of the design for service approach. All data will be collected with permission of the organisation or the individual(s) concerned. The data collected, and analysis of the data collected, will form part of my PhD thesis, and may also be reiterated for academic journal paper submittal, both of which will be published.

Charity C have the right to withdraw from the research during the 8 weeks of the project, without reason and without fear of judgement. Thereafter, Charity C will have the right to ask for the data to be anonymized. The final narrative of all publications will be sent to the organisation for approval, and will only be published once the approval is gained.

Please also feel free to ask any questions that you might have about the research, or the organisation's role in it, before giving your consent.

Information obtained in this study, including this consent form, will be kept strictly confidential (i.e. will not be passed to others), and anonymous (i.e. individuals and organisations will not be identified unless this is *expressly required and consented to separately in writing*).

Data obtained through this research will not be used for purposes other than those outlined above *without your separate written consent*.

**By signing, dating, and initialling below, you indicate that you fully understand the above information and agree for the organisation to participate in this study on this basis.**



I, on behalf of Charity C, consent to the organisation's participation in this study and the use of collected data as described above	Sign: Date:  Position in Charity C:
I, on behalf of Charity C, consent to this use of any recorded materials, (Photos, Audio, and Video), in research presentations and research publications (delete as appropriate).	Initial:

Thank you for consenting to participate in this research

***Please keep one copy of this form for your own records***

## Appendix 2

### Example anonymised individual informed consent form

#### School of Design

#### Informed Consent Form for Charity C Service Design

Researcher : Laura Warwick

Contact School of Design via [Mark.Grant@northumbria.ac.uk](mailto:Mark.Grant@northumbria.ac.uk)

Or Phone: 0191 227 4913

#### Project

#### About this Research

I am interested in finding out if voluntary organisations can create better services for their customers if they use techniques often used by designers. I am working with Charity C's staff to use these design approaches to see if they think the ideas they create are better than how they traditionally develop new services.

By understanding how people use different services, Charity C hope to be able to understand ways, big or small, in which they can improve them. Your involvement would be much appreciated to help provide opinions, thoughts and ideas that will help us create and develop ideas in the best way possible.

If you choose to be involved, you will be asked during different activities to provide your opinion on different community services. The activities are

designed to be fun and interesting and your opinion will be greatly valued.

The activities might be one-on-one, such as an interview, or in a group, such as a creative workshop where a group comes up with different ideas or gives opinions collectively. At no time will you be pressurised to give information, or judged on any idea or opinion you express.

In all of the gathered information, your name will be replaced with a random one to ensure that no one knows your identity. Anything that you have said that could be used to identify you will also be removed prior to any sharing or publication. Other personal information you may also mention such as other people's names and other sensitive information shall also be made anonymous or simply omitted.

I will record all of the activities using a combination of audio, video, and photographs. In published material I will use original images unless it is otherwise requested. It is still possible to take part in this research if you wish sound to be recorded but not visuals, which you can indicate below.

All data will be safely and securely stored at all times on an encrypted memory stick and will be disposed of five years after the completion of the PhD.

The data collected and analysis of the data collected will form part of my PhD thesis, and may also be reiterated for academic publication, conferences, journals etc., all of which will be published.

You have the right not to take part, or withdraw from the research at any time during the research, without reason and without fear of judgement. Please also feel free to ask any questions that you might have about the research, or your role in it, before giving your consent.

Information obtained in this study, including this consent form, will be kept strictly confidential (i.e. will not be passed to others), and anonymous (i.e. individuals and organisations will not be identified unless this is *expressly required and consented to separately in writing*).

Data obtained through this research will not be used for purposes other than those outlined above *without your separate written consent*.

Participation is entirely voluntary and you may withdraw at any time within the next 24 months, for any reason, without any need to explain. Where results have not been analysed and published, your data will be destroyed on request. All recordings, transcripts and visuals obtained during this research will be destroyed 5 years after completion.

**By signing, dating, and initialling below, you indicate that you fully understand the above information and agree to participate in this study on this basis.**

I consent to my participation in this study and the use of collected data as described above	Sign: Date:
I consent to this use of any recorded materials, (Photos, Audio, and Video), in research presentations/ research publications/including Internet publications (delete as appropriate).	Initial:
If you would like to be kept informed of this research, please provide your email address. It will be only used for this purpose.	Email:

Thank you for consenting to participate in this research

***Please keep one copy of this form for your own records***

## **Appendix 3**

**Data collection plan for each case (\*CDG= Co-design group)**

## Appendix 4

### Pre-collaboration questions for Charities A, B and C

Please answer the following questions as honestly as possible.

#### Contextual Environment

Permission to change, viable operating context, desire to listen

**1. Could you please explain the current context for your organisation and what you believe the key challenges are?**

*Do you have a viable operating context? What kind of services do you offer? What are the key challenges for the future?*

**2. Why have you decided to work with a Service Designer?**

*What do you hope to gain, personally, and as an organisation? What did you first think when I approached you?*

**3. What do you hope to gain from this collaboration?**

*What do you expect? Are there any aspirations? Do you feel the collaboration is important?*

**4. Have you used Design before?**

*What type of Design have you used? Was it valuable?*

#### Approach

Liberating creativity, construct and communicate meaning, rigorous vehicle for investigation

**5. How do you currently develop services?**

*What do you think is lacking from your current process? What are the strengths? What are the key things that you hope Design could add to this process?*

**6. What do you think might be the barriers to my engagement with stakeholders?**

*Do you think people will become involved?*

**7. What do you think might be most difficult for stakeholders engaging in a design process?**

*Do you think people will understand what is meant by Design? Will people be open to being creative and thinking differently?*

**Content**

Visualising, prototyping, participation, facilitation

**8. Do you have any idea of the tools that a Service Designer might use?**

*What are your expectations?*

**Outcomes and Legacy**

Value creation and transformation

**9. What do you expect the outcomes of the collaboration might be?**

*Do you have any expectations or aspirations? Will they be on a personal and organisational level? Are you aiming to establish a legacy?*

**10. What are your main concerns?**

*Is there anything else I should know?*

# Appendix 5

## Post-collaboration questions for Charities A, B and C

Please answer the following questions as honestly as possible.

**1) Gains and outcomes from this collaboration since June 2012**

- i) Did you anticipate the collaboration would have any legacy after its completion?*
- ii) If yes, what did you anticipate?*
- iii) Has the collaboration resulted in any outcomes since June 2012 – if not why not – if yes what are these:*
  - (1) At an organisational policy level?*
  - (2) At a practical level?*
  - (3) At a personal level for you?*

**2) Approach**

- i) Since its completion, has the collaboration made you think differently about the way you currently develop services? If yes:*
- ii) What have been the lasting lessons from the collaboration?*
- iii) Have these lessons changed from those you expected to be important when the collaboration ended?*

**3) Methods and processes used in the collaboration**

- i) Have you used any of the methods or tools that you used or observed during the collaboration since its completion?*
- ii) If yes, did you use them yourself or were they administered by designers or other specialists?*
- iii) If yes, how effective do you think they were?*

**4) Barriers to continuing to use the approach advocated by the Service Designer**

- i) Has anything prevented the legacy of the collaboration meeting your expectations?*
- ii) If yes, have any steps been taken to overcome these barriers?*

**5) Unexpected aspects**

*Has anything unexpected arisen out of the collaboration since its completion?*

- i) Has anything else happened during the period of the collaboration and attributable to it that has resulted in the position that Charity A is now in?*
- ii) Has anything else happened during the period of the collaboration not attributable to it that has resulted in the position that Charity A is now in?*

**6) Relevance to the sector or similar organisations**

- i) Do you think Service Design would be relevant to any other organisations? If so, which type of organisation (sector, type, size etc) and why? If no, why not?*



## **Appendix 6**

**Example reflection-on-action log (with pseudonyms added)**

## Appendix 7

### Example anonymised post-collaboration interview

- I: The first question really is just so that for the record you can explain your role in relationship to the organisation.
- R: Yeah. Right I'm the business development manager which is a very grandiose title for meaning that, I help The CEO do what The CEO does. I think the Board were very forward thinking in their ability to be able to say right we've got reserves here, we're under pressure, we need to expand quickly how are we going to do it and they've put aside some of the reserves to pay for my salary. I started in January after I'd been made redundant from another third sector organisation that I worked for many many years and they wanted me first and foremost for my funding skills and I'm also a tendering manager as well but I mean I've done a lot of project management and things like that. I didn't come from the third sector, I came from the public sector, I was a civil servant [I: right] but I do like the third sector and I think that those people were truly committed to do it because they have a inbuilt wish to change things and to make civil society far more inclusive than it is at the moment and so I've come here. I found it difficult I've got to be honest with you. I have found it difficult because there aren't the funds out there that were like they used to be also the commissioning with mental health services isn't as far down the line as I would like it to be so there is a funding gap there which frankly worries me so I'm looking now at how we can be sustainable in other ways perhaps by selling some of our services in a paid for type of way. You know, kind of without jumping the gun that's where I've found LLLLLL's help most valuable.
- I: Right. Okay. so the rest of the questions will be about the way the collaboration's been set up. What was your reaction at first when approached to work with or asked to work alongside a service designer?
- R: I didn't understand the concept of service design at all even though I've seen LLLLLL. I mean before I came here I was fortunate enough to see her do her spiel at

the university when she was doing the feedback for Age UK and I just happened to be there and I thought whoa, this is fantastic because I've done community consultation before and those kind of exercises and I thought this is really kind of more not of the same but very innovative so I've kind of latched on to it straight away but then when I realised she was coming here I kind of questioned her quite closely because my daughter has done a similar first degree to the one that LLLLL did.

I: Right.

R: And I couldn't make any of the connections at all because LLLLL's clearly academic. My daughter isn't, she's an artist.

I: Yes, yes.

R: And LLLLL was very upfront and, you know, she kind of – I questioned her quite deeply and I said come on, tell me, tell me what makes you tick and I began to understand then what it meant but the thing I've really kind of reconciled with it is demonstrating it in the way that I've worked with her and I do now understand why it's important and why, you know, it would make a difference.

I: Okay.

R: I find it hard to write it down.

I: Yes.

R: I find it hard, you know, I mean I tried to explain to my daughter because although I don't think she could necessarily do what LLLLL does I was trying to say to her that, you know, design is so diverse that you don't need to go in and design soft furnishings, for example, you could go the other end of the spectrum as LLLLL has and do something completely different where, you know, you think well how's that got to do anything with design because what my daughter does I'm so actively involved in because I find it exciting and LLLLL will have done that and I don't know – I didn't know how she'd made that quantum leap from there to what we do here.

I: Right. Okay.

R: But however she's done it well [laugh].

I: Yes. How did the collaboration begin? What role did the service designer take on?

R: It was funny actually because she's a very personable individual and there's no reason why she shouldn't have got on here, and she did. [Sigh] now how do I put this, this is off the record isn't it, this conversation? I like *the CEO* a lot and I really admire him and if I didn't I wouldn't be working for him but he has a different management style to what I'm used to and I haven't quite bottomed it yet. He's like nobody else I've ever worked for and he doesn't cause me any angst or anything like that, he's happy to let me get on but I think that LLLLL felt like I did. We both came more or less the same time and it was like we were swimming in treacle and it's like where do we find our direction here and one morning, it was a morning very much like this, we came and she said have you got 5 minutes for me XXXXXX and we sat in here and I think she was going to cry on my shoulder and it turned out I cried on hers instead and we had this very kind of in depth conversation about where we were going and what our roles were and everything and the upshot of all of that, I mean I don't need to divulge what was said or anything like that, but the upshot of it all was that we both made a personal plan together riding side by side, if you like, you know, to kind of crack what it is we needed to do and I thought what I've got here is an expertise that if I went out would cost me probably £200 or £300 a day and I'm not utilising it. I'm struggling. I can't find out why I'm struggling because there shouldn't really be any reason why I am struggling because, you know, I'm long in the tooth, I've been around a long time. I'm not stupid, you know, I can work it out for myself but I just couldn't get a handle on it and between us we found a way and once we started collaborating and realising what it was that we could collaborate on that's when it all came together and I don't know whether that was happy circumstance or whether, you know, it was just – but we managed to crack it and I think once we did that I found that YYYY for example, and you'll speak to YYYY later, she suddenly realised and capitalised on it as well and it sort of became quite clear where we were going to use her and how we were going to use her.

- I: Do you think it was the skills or the attitude or personality that...
- R: I think it was both but I mean I've got to say, and it will probably come out throughout the interview that, you know, YYYY and I have both said it's very unusual for a woman to join an organisation and not to inspire spite or, you know, envy or any of the horrible things that women tend to do to each other, you know. We just think she's a thoroughly nice person, we've enjoyed having her around and we miss her now she's gone so.
- I: Was an effective set of aims and objectives and a route plan arrived at? I think you maybe touched on that actually.
- R: I think eventually yes but I do think that we had to work it out for ourselves and, you know, there's the thing as well, I've come in as a very experienced person, I hope. I hope that's the way that they see me and I'm sure it is but what I don't want to do is ride rough-shod over colleagues who know their world inside out you know. I don't want to be telling them how to do it so I've had to somehow find a way to impress them without making them feel marginalised or overawed or whatever and that has been quite a learning curve for me because I am used to being in charge. You know, in my last organisation I was HR manager, I was a funding manager, I was the, you know, kind of older token person that if somebody was having a bad time they'd say XXXXXX can we talk to you for 5 minutes, you know, we need 5 minutes of your wisdom and that was me in my last role and I've got to say I do miss it in parts but, you know, this is a different role and I had to forge a new role for myself.
- R: But what I have done I've found a real ally in LLLLL and I know that if I rang her up at any time and said look I'm really struggling with this, what do you think I know that she would help me.
- I: Okay. My next question I think you've really already addressed because it was how did you arrive at a brief and set of objectives to [09.56] and evolving process and initial prescription and it sounds very much as though it's been an evolving process.

R: It is and, you know, again I kind of came here having had, you know, I can't tell you the hundreds and thousands of pounds I've had in European money in, you know, local grants I've worked for all sorts of organisations from the 2 or 3 person little charity to a massive great big charity. My last charity was Ground Work, you know, which is a multi-national organisation which is unfortunately on the slide but, you know that's the climate that we live in at the moment and I couldn't understand why I wasn't being successful here because I wanted to come through the doors and within days I wanted to say right, here you are, you know, here's your money, duhduhduhduhduh. Now I understand the climate's changing out there and that's not going to happen and, you know, I could batter my head against a wall, I could put bids in every single day of my life and I'm not going to get that kind of money. That moment's passed now. We have to look at a different way of sustainability and I was struggling. They want me to do a Reaching Communities bid and I was really struggling getting a handle on that because, you know, they want this, they want that, they want the other and I thought, you know, the lottery, I've had umpteen, more than 5 successful lottery bids, none of which I've done by myself by the way, I'm not that clever but, you know, as a major player. I thought I really don't want to do this. I haven't got the stomach for it, I don't understand where the direction is, I don't understand what they want, when the lottery see it they're going to say oh God, it's her again and she's asking us for more of the same, how boring, you know, and I'd really got myself backed into a corner and I spoke to LLLLLL about it and I said look, I need a peg to hang my hat on. I said I need something that makes the lottery look at my description within the first few sentences and go whoa what on earth is she on, you know, and I think she told me to do that.

I: Right okay excellent.

R: I mean I'll be absolutely devastated if the lottery look at it and say [tsk] seen it all before, you know, because I don't think they have.

I: Yes,

R: But then we have the other side of the equation where, you know, you can see some of the Board, some of the Board of Trustees, their eyebrows raising as much

to say '[tsk] do you know what, don't know where the hell she's coming from, you know, because I use words that they don't associate with and one of the things that LLLLL and I have talked about and, you know, it was LLLLL's idea I've got to be honest, that we talk about an empowerment [12.46 work up]. Now I like that. That embodies everything that we want to do but, you know, the Board are really cool about it but I said to The CEO and I've agreed with The CEO that, you know, I don't want the Board to micro-manage my funding because if they're that clever they can jolly well do it themselves, you know. They have to take advice from somebody who hopefully knows, you know.

I: Okay. So if we go on and talk a little bit about methods and processes that have been used in the collaboration now, can you describe any of the methods or tools that the collaboration's employed?

R: Yeah. I like her little drawings. I like the fact that she puts it on a sheet of A3, it's got coloured people on and it's got words on and it's funny because she – when we agreed eventually as a team – she sends it across to me and I quite often use some of those words in my bids and we've talked. I mean I consider myself to be a wordsmith and we've talked at length LLLLL and I about certain words and how evocative they can be and I like the fact that she comes in without the tunnel vision and uses words that we perhaps haven't thought about before and I've gone through the older bids that I've done and the new bids and I think there's a new dimension and I think there's a new kind of speak coming through.

I: Right. Can you give an example of a word?

R: Not right now but it will come to me. But, you know, it is difficult to describe people who have mental health issues and the jury's not out on that yet because MMMM to MMMM and National MMMM say one thing and I look at their branding and I think I don't like that, it makes me cringe. I prefer what LLLLL says, so, you know, I don't have a directive from MMMM National that I have to use them, it's just, you know, this is what we think works so in preference I would use some of LLLLL's words rather than theirs because I find them less emotive, less stigmatising, more inclusive. And you know to me it is important because of what I do. I'm

persuading people who don't see me face to face like you're seeing me face to face. They're having to rely on the spoken word for me to get across what it is I want and if I don't make that impression, rather like a journalistic piece, if I don't make that impression within the first few sentences then the rest of it is a waste of space.

I: Yes.

R: It is of no consequence at all. So, you know, if I'm training people to put funding bids in, for example, I always say right, describe your project succinctly in no more than 50 words and I said and then give it to your partner, give it your friends, give it to whomever, colleagues, let them read it and find out what they understand. I said if they can't tell you what it is that you've said start again and I've noticed that that 50 words now is becoming increasingly 20 words. So for example, you know, explain in 20 words the aim of your project. That means every single word has to count and I think that's where LLLLL's helped me as well that whilst she's not done it for me she's made me think in a completely different way.

I: Okay

R: I also like the way as well, and I'll tell you this in case I miss the thought, you know, in things like lottery for example you have to explain the need. I've always found that so difficult, you know. You can quote the statistics and say, you know, in South Tyneside 1 in 4 families are living with a disability, that kind of thing, you know. Yes it's emotive and so on and so forth but if you can actually say we've spoken to the service users and they tell us this, this, this and this and that's something that LLLLL's really captured. And I'm doing a private bid for the academy that as I say I'm on the Board of Trustees and one of the things I've done is got somebody who I know is good at speaking with the community and I've asked them, and I asked her last night at the Board meeting would she help me and she said I haven't done a bid for ages and I said I don't want you to write the bid, I'm going to write the bid, I need you to help me to establish need because that's something I'm not particularly good at but I know you are. So she's made me – LLLLL's made me think in a different way.



- I: Right.
- R: And I think that will be our success in future that if this bid hits home on reaching communities I think it will be because of the way we've gone about it so instead of saying, you know, we'd like 3 more staff, what are we going to get them to do and where are we going to base them. We've looked at the holistic need and then said how are we going to deal with this. It's a different process altogether. We would have got there eventually but not in the right order I don't think and I think LLLLL's convinced me to think about it in the first instance in a completely different way.
- I: Right. So the techniques that LLLLL's used, were these new to you?
- R: I think I've probably come across them before but -, you know, I think sometimes I start on an application and I get a bit side tracked and the words suddenly kind of become all important whereas if I can keep looking back to LLLLL's plan, her A3 plan, where I would probably have at one stage done a mind map or something like that that to me is better than a mind map because it shows you, you know, how you move from A through to B and all points in between and I like that. It's very clear and so as I'm writing the bid I keep going back to LLLLL's blueprint and saying have I got this right, have I hit the mark, you know, are we getting all these points across.
- I: Okay. So I think you've - just answered the next question actually because that was - asking whether you'd like to use them again from a service development [R: yeah] and it sounds as if you are.
- R: Yes I'm sold on the idea. I'm totally sold on it.
- I: Yeah. So following on from that was a question really about whether you would use them yourself or you would expect them to be just used by the organisation but again this is something you've personally adopted.
- R: Yes and you know LLLLL's very kindly left us a kind of a Noddy's guide [I: right] to how to do it and I've got that on my PC and I will refer to it and I'll certainly refer to it when I'm doing my private one with Meadowdale because that is so onerous - because what we're trying to do is to get an all-weather pitch, not for the school but for the community and use the school grounds for community use [I: yes] and I

think I can establish need because there isn't anything in that vicinity other than at Ashington or er Blyth, you know. This is Bedlington which doesn't have that kind of facility so I will be using that guide and I'm going to see the deputy head later on in the week and I shall almost certainly flick that across to him and say let's look at this and let's go through it this way and do it this way.

I: So next we're dealing with the approach - and I think you've perhaps already touched on this but has the collaboration made you think differently about the way you currently develop a service.

R: It has yes, yeah. I think when I came here there's a lot of things that have been done. I mean its 26 years old now. I'm really impressed with what they've done but as I say times are changing, things are moving on, the funding regimes are different, you know we're moving more into service level agreements and commissioning and things like that but I still think there are other innovative ways that we haven't looked at yet where we could make money er that will make us more sustainable because I look at the big society as a whole and thoroughly despair, you know, I really despair and that's politics aside, and I think that there will be plenty of small charities that go to the wall. I don't think Charity A will be one of the. I don't think Charity A will be one of the. Some of the smaller ones might close down for want of funding but I think, you know, that we are in a position to be able to ride the storm but I don't want to just ride the storm. When I come out at the other end and the double dip's over, and we're sure it's over, I want to be a beacon. I want to be shining out there and saying look, this is the way that charities should be sustainable.

I: Right. So it's a good [22.41 plan], what do you think are the key strengths and weaknesses of the collaboration now looking back on it?

R: I think a weakness was the fact that LLLLL came to use very highly recommended. The CEO clearly liked her and within the first day of me coming he said we've got this young lady coming, she's a PhD student, duhdeduhdeduhdeduh and he said her name is LLLLL KKKKKK and I said I know her and he said do you and I said yes I had the good fortune to be in one of her presentations just before I came here

and I said fabulous. I said aren't we lucky. But I didn't think that she was given enough direction at that stage and it's perhaps because nobody really understood. I mean it took me a long time to understand and even asking all the in depth questions I was still a bit confused and, you know, I don't know whether YYYY will confess or not but she hadn't filled the diary in until recently and she said I don't know what to say XXXXXX and I gave her mine and I just said crib off mine if you want. I said I don't think it's perfect but I said I tried to fill it in as I went along and I couldn't because I said it's a concept not a daily record so I don't know what you'll think when you read my diary but, you know, I think I've put down a lot of things that I've spoken to you about and it's a holistic concept and when - YYYY came back to me she said I found that really helpful she said and as soon as I started writing I couldn't stop and I said yeah I found that as well and what I've done is I've separated mine into projects so that, you know, you can see how each project benefited and, you know, my vision for a sustainable charity, I put in a bid recently for Northern Rock - Fresh Ideas and it is to help charities to get over this hump and become more sustainable and again, you know, I didn't know where to start, I didn't know where to focus it, I had the papers for weeks, I couldn't fill in a single word and I thought I know what I want but I don't know where to start and again that's where LLLLLL came into her own because I just said to her can we sit down, can we talk about it, can I give you my thoughts and vision and do you think you can do something with it and she did and from the moment she sent me her blueprint I had no difficulty at all filling in what was really quite a straightforward application but again every word counted, the word count was very limited. It wasn't particularly onerous - other than the word count - but I had to make sure I knew exactly what I was asking for and why I was asking for it and not just give me 25k and I'll be happy and I'll not darken your doors again, and when I re-read it at the end I sent it across to The CEO and said well here it is, see what you think and I think he changed about half a dozen words, that was all, but as I sent it I was so confident it was like yes.

I: Right.

- R: And I just know and you know how you just know and I thought do you know what, that is a mammoth piece of work that really stretched me beyond – well up and beyond my capabilities but because of what LLLLLL did to set the ball rolling that is one of the pieces of work that I am most proud of and again if we don't get that money I will be disappointed but it won't be for the want of trying. And for somebody who has as much background in funding as I do, to actually look dispassionately – well I probably didn't look dis – I probably looked at it and just thought wow! And you know I think I'll be reading that bid in 2 years time and thinking wow, what was I on then, you know.
- I: [Laugh].
- R: But it just completely hit the mark when it was going nowhere at the start.
- I: The next question again I think you might already have touched on. It's really what was lacking if anything in service development prior to the collaboration?
- R: I was interested in the new brochures that we were getting because, you know, I'd actually said it would be nice to get some new literature so that I can send it to prospective funders and say this is us. Now marketing is not my strong point. I know what I like and I know what I don't like but, you know, other than on a day to day basis I'm not a marketer. I mean I go out and I network and I market the service and I think I do that reasonably well but marketing as a pure - ideal is just not me and I looked at some of the stuff that was coming back and I was thinking do you know what, it still doesn't get up and grab me. And LLLLLL looked at that and she said to me, in a private moment, she said XXXXXX I still think it's lacklustre don't you and I said I do actually yeah. She said what am I going to do and I said well, I said, there's only one of two things you can do. I said you can either keep shtum in which case we get what we paid for and what we deserve, I said, or else we can make noises and we went for the latter and as a result of what she said some of the wording and things were changed. And we're working with a dynamic young woman who's been loaned to us and part paid for by Gateshead Council, she's a marketing manager, she set up her own business and we've made good friends because she said to me, she said - you've been in business before

haven't you XXXXXX and I said yes. She said well can I come and talk to you about it and I said yes that's fine and I just looked, - I go to the Institute of Funding bi-monthly meeting where people talk about funding and funding issues, and she happens to be one of the people that's going to be the guest speaker and I met her and when I met her I was really sold on her and she came to me and she said XXXXXX this is going to sound awful but she says I'm going to ask you, she said - all the literature that comes up from MMMM National, she says, they're all black or predominantly black, she says, - they're all young, she says there's nobody kind of an age and I said you mean old like me. She said no, I didn't say that. I said well what do you want from me. She said your picture and I said fine and in the end she didn't use mine or our office manager who's also over 50 but I thought well, you know, she's looked at that and she's thought about her audience and she's thought about who, you know, who might pick these up and - I don't know if you've seen our literature actually or somebody will give you some as you go if you want some, - it is getting along the right roads now.

I: Yes.

R: Yeah. Because people – images are very evocative and people might look at them and think well that's not for me because I don't look like any of those people [I: yes] you know. She looks middle class, I'm not middle class, you know. He looks like, you know, some kind of street urchin. I'm not like that, you know, and it's the way that you portray the images and whether people kind of relate to those images.

I: Yeah okay. - next section is looking at - barriers to the collaboration. - do you think the collaboration helped to break down any barriers between stakeholders - and if so, - were they between the staff within the organisation, any volunteers or with the actual service users?

R: The service users liked LLLLLL and I mean they are a lovely bunch. I mean I took to them straight away. I didn't think I would but, you know, it didn't take me very long to warm to them despite some quite odd foibles on occasions, you know, - and the staff like LLLLLL, like me, you know they all think she's a very nice person

and so that helps, it helps tremendously but I think the biggest advantage I think she had and the biggest turnaround I saw was with the Board of Trustees and I know she's going to speak next week at our Board meeting and the Board have in the past given me a really rough ride and I think, you know, between these 4 walls I think they've been told to lay off me because at one stage they did kind of rattle me to the point where you're not bringing enough money, we don't know what you're doing whereas, you know, they don't see what I do behind the scenes. I'm a really good networker and quite politically astute. To me it's important how we're perceived in North and South Tyneside and, you know, I'm already kind of positioning to make sure that we can move into those areas without - all those kind of things are done behind the scenes. There's no evidence, you know, but I can assure you they will happen, you know, and if they don't happen in the next 18 months they'll happen in the next 2 years and you know all that hard work will have paid off. They don't see that. Unless they see the pounds, shillings and pence it's like what the hell is she doing all day, you know, and so they've given me a really rough ride on occasions - less so now. And, you know, I'm at a time of my life where I've just said to The CEO, I said if they cut up rough and they piss me off I'm going to go because I don't care really, you know, I mean I do but, you know, I've got nothing to lose. I have absolutely nothing to lose.

I: Okay.

R: But LLLLL goes in there and she goes in before me and the time before, the month before, was the worst time that they'd really had a go at me. Not the Chair I hasten to add, but a couple of people had jostled me, you know, verbally jostled me and I'd kind of come out and thought I don't think I'm going to survive and LLLLL went in the next month and she charmed them and they were eating out of her hand and I have to say I was sneaky enough to go in on the back of that.

I: [Laugh].

R: And I won them over and I, you know, I mean that was a tactic which, you know, if I hadn't capitalised on it then I would have wasted a really good entre but you know I was amazed. I was watching their faces and just thinking I'm not sure you know

where she's coming from but you do like what she's saying and so that then, as soon as she went I went in and, you know, I thought right I'm going to ride on this crest and I'm going to capitalise on it and I did and I think that turned it around for me. And again, you know, you could call that circumstance, you know, and all the rest of it but I spotted a chance there and you know.

I: Next is a section on creativity. Do you think the collaboration has increased the creativity and entrepreneurial capacity of Charity A?

R: I would hope so. I mean she didn't have to go very much to convince me because I kind of did latch on to it eventually and realised where her forte lies but as I say I would like to keep her coming back to the Board intermittently to try to change their perceptions because I do understand why the Board is cautious but I don't know how we change those perceptions and ours is not the only Board, all Boards are like that [I: yes] but having said that, at my last place we had a very innovative Board and I thought they went the other way to the point of being stupid and I now think they're moving away from the core values and so I would look at them as a yard stick one way and us the other and the two goal posts and somewhere in between there is a middle road.

I: So when LLLLL went in front of the Board did she say the same things differently or new things?

R: I think she said new things. I think she kind of said what it was she was doing and why she was doing it and, you know, we are all very supportive of each other and it was clear that she was part of a coordinated team and that we're all singing the same song which is important.

I: So would you say that the advantage, for instance that came out of that presentation with the Trustees, is that attributable to the design process that was followed, that the collaboration was based on, or are there any other reasons for any of the sort of creative interest around entrepreneurial development that have taken place recently?

R: I think she's – I'm not sure I can answer your question simply. I think she's kind of - brought in a new creativity that she's questioned why we do things and how we

do some things and when I first came in here I applauded what they did and I knew why they did it but it did worry me that it seemed to be without end, that people came here, and this is not the worst place for it, but people came here almost like a drop-in because it's safe and it's nice and you see your friends and you have a cup of tea and you have a biscuit, you know. Winlaton I think is even worse than that even though I've not been there. Its reputation is that people want it to stay the same way it's stayed for 20 years.

I: Right.

R: Now something that I would attribute directly to LLLLL is the fact that we now are talking about interventions that have a defined length, whether that's 6 months or 18 months or whatever. Our counsellors do it, our counsellors, you know, here you have one session plus 6 [I: yes] unless, you know, somebody's suicidal or something extenuating happens so there's a beginning, a middle and an end [I: yes]. LLLLL's convinced us now that, you know, we should sign up at the beginning; the person, the well-being recovery person and the client and sign up to whatever it is that they're going to do over this journey of recovery so that at the end they know it's an end and they either go and they seek work or the do whatever it is they do if they volunteer [I: yes] but obviously come back through the circle again because they're not up to it.

I: Right.

R: And that to me is a standing because that is so easy to sell to funders.

I: Right, yeah.

R: This is what we do, this is the project, this is how we do it, this is what happens, these are going to be the outcomes, what could be easier. Whereas if I'm just saying, you know, we have a really nice fluffy tea club where people come and they can talk about their issues and, you know, yeah but what happens and you know the very first grant I got in, although it was very small, it was only one and a half thousand pounds, it was for an employment group and it was for those people who now feel in a position to be able to go and start to look for work. They couldn't go into a Job Centre and say 'gis a job' but they can come and they can talk about



building up skills, CVs whatever and there's a defined length there and again that was so easy to write and I put that in knowing damn well I was going to get that and you know that's a really good feeling for a funder to know that you're going to put a bid in and it's a sure-fire win [I: right]. Those are fewer nowadays, you know, because there is no such thing but it was no surprise to me when it turned around and they came and said we love it, we'll fund it, you know.

I: And so looking at gains and outcomes from the collaboration, would you say that your expectations were met by the collaboration?

R: I think they were exceeded actually. Far exceeded!

I: And do you feel that the collaboration's resulted in important outcomes?

R: Yes. I think that, you know, it's made us look – because I came in quite early on and said why do you do this, why does that happen, what does – but you know in a way I'm already institutionalised because I've come from a third sector organisation and I think in a third sector way. LLLLLL doesn't think like that.

I: Yeah.

R: It's like why the hell do we do this? Tell me why we do this. Well can we do it another way, yeah.

I: So if you were looking at those outcomes and their advantages would you say that they impacted at an organisational level, a practical level or even at a personal level?

R: I think it's hit all three actually. Yeah and, you know, it's important that the other 2 are met but I think organisationally I have been brought in to think strategically and, you know, that is very important to me and LLLLLL's helped in that, in that respect. In all these short term gains I'm getting, great, but, you know, I'm telling you that the funding is diminishing, you know, and I've seen it decline like that [I: yes] over the last 5 years. If it's doing that it's not going to...it's going to...you know I think it's going to plunge below before it comes back up again, if it comes back up again at all. So, you know, there's no point continuing on the same road that we've been on forever because it isn't sustainable and, you know, when I retire which I hope is soon, - but that's a personal thing, you know, I don't want to walk away from this

organisation feeling any fear that it's going to go under. I want to walk away from this organisation having trained somebody else up, you know, to think about what happens in 5 years time, in 10 years time and, you know, it's also about changing mindsets, not just of funders but of political people as well and, you know, we had the MP in, the local MP in on Friday and I lobbied him about all sorts, not least of all the Big Society and told him what a pile of poo I thought it was, you know, and that he should be lobbying Cameron and telling him and he says Cameron's gone quiet on the Big Society and I said yeah he needs to keep his mouth shut period as far as I'm concerned because, you know, people are in crisis and the very civil society that should be helping them is in crisis itself so what's to be done?

I: Yes. That's a big problem. I can talk to you a little bit about that in a moment actually.

R: Good [laugh].

I: So has anything unexpected come out of the collaboration, - and has anything, for instance, happened during the period which resulted in the position that Charity A is now in?

R: I think that's hard to say. I think you'd need to come back in 18 months and ask us that [I: right]. I'm sure it will because we've got a massive collaboration in at the moment that we're really sweating on the line, we'll find out in July and LLLLL's also helped us with that and that was difficult because she did the, I call it mind map, but you know the blue print that she does for us, and I wanted to include it with the bid and I wasn't allowed to, but I made sure that our words reflected what was in that so that people knew exactly what was happening [I: yeah] and, you know, The CEO and I, and The CEO may allude to it, The CEO and I are both nervous because if we don't get it we're going to be mortified and sad because of the amount of work and effort that's gone into it. But that's not wasted because we've proved that we can work with 2 entirely different partners in collaboration and we were the lead on that so that's a lesson learnt. However, if we get it we'll be wetting ourselves because we'll have to deliver it, not us but, you know, our partners Change Makers will have to deliver it and it could change the landscape

dramatically [I: yes] so I hope we get that chance actually [I: yes] but it's not an easy option just because you get £350,000 over 3 years, you know, you think everything's sweetness and light and wonderful. It's not. A lot of effort will go into delivering that and making sure that the outcomes and the outputs are what we said they were going to be and there'll be unexpected obstacles along the way that we'll have to overcome.

I: Sure, but is there anything else do you think that's happened during the period that LLLLL was here that you find difficult to disentangle in terms of where the situation is currently at? - you've described in depth a lot of the values of having LLLLL around but I just wonder if there's anything else that's happened during that period that might have led to the sense of perhaps how the organisation's moved on incrementally?.

R: Do you know, [sigh] the only thing I would say...

I: One of the things that you've repeated a number of times I guess is the sort of darkness of the external funding trying to get some - sponsorship. - perhaps that's the most significant that...

R: One of the things that she did which I wouldn't say rattled me but really kind of tested us as a team was that I got a small amount of money and it was Ward specific and I saw this and I thought we're going in to North Tyneside, Wallsend is one of the things, one of the places and at the time we hadn't realised because we're going in to North Tyneside first, we're making a push into North Tyneside. We hadn't had much funding other than what the council has given us which is chicken feed really, you know, and - we didn't know where the base was going to be. It's since transpired it's going to be North Shields which is not the best place in the world because that's not where the centre of need is but, you know, it's about where we can get premises from and where we can operate from and all the rest of it and I got this money in Wallsend and I based it on our Safe Space. There was nobody around at the time, I saw it at the last minute and thought [phew] that's easy money that, I can do that so I put it in, sure enough I get the money and of course when it comes back it's like £1,500 that has to be matched and we can

match it in kind but, you know, I got the right idea but it needed skewing a bit, you know, and it was before we really got to grips with what LLLLLL was doing so LLLLLL wasn't even involved at that stage and LLLLLL came to me one day very concerned and she said XXXXXX, I'm not very happy about what's happening at Wallsend or what I think's going to happen at Wallsend because...and she said about raising need and raising expectations only for them to be dashed and she said this is a host of very vulnerable people that you're dealing with, you're going to go in there, you're going to give them something they want and then you're going to pull out. She said how do you think that's going to make them feel and I went 'never thought about that'. I said what do you want me to do? I said send it back if you like, I said no skin off my nose. I said I told all the staff I can get the money in but, you know, you have to be able to deliver it which is why, I mean, I spoke to everybody when I first came here, you must speak to me, you must tell me what you want, you must keep me on track because I'm a funder, you know, I have been a project manager but I don't manage your projects and they've now learnt that, and I think this is the unexpected bit, our team has now learnt to speak to me and tell me in words of one syllable what it is they want. So they're quite happy to accept the £1,500 but it has to be, you know, kind of channelled in a proper way. Now we've accepted this money but what I've done is I've actually written to the funder and said look, the way that I wrote it was misleading, this is the way we should do it and so what we're going to do is for 2 hours once a week for 10 weeks 10 people, up to 10 people will benefit from a drop-in and they will talk about managing their recovery, about self-confidence, about all the route to recovery that you would normally cover but they will know that that person is only there for 10 weeks and they will know it's because it's funding specific. But if I can get that and them put in a monitoring report that said all these people, you know, there were 10 people, 2 have gone into training, 1 stopped self-harming, I don't know, you know, whatever and if you give us more money we'll do more of the same in every Ward that you want us to do we will do more of the same so come on, show us the colour of your money and I think that's the way to do it and I thought it was very brave of LLLLLL to do that and she

obviously knew that I wouldn't kind of spit my dummy out and I just said to her look, you know, really I said if I have to send money back I will and she said I daren't tell The CEO and I said well, I said, I tell him or you can tell him or I said tell him we've had this conversation and in the end she did tell The CEO and I said to The CEO what do you think and he said it's up to you XXXXXX and I said right I'll find a way and we found a way, we have found a way and the funder has accepted it and we have taken the money, the money's in the bank. Now, you know, again that is a different way of thinking and I think if she'd – if LLLLL had been in at the beginning that wouldn't have happened and I won't make that same mistake again [I: right] you know, I've learnt the lesson and I've now put in a different bid for a pot of money in Newcastle and I've managed to up the ante, you know, because I'm so used to writing that particular project I managed to make 1,500 into 2,500, you know, which is much better because, you know, I can understand now what it is that they do and why they're doing it and I'm very aware that when we pull out, if we have to pull out for lack of funding that we're not leaving people high and dry.

I: Okay. Last question. - and I guess again you've touched on this already but do you think that the collaboration, the outcome of the collaboration is influenced mainly by the methods and tools and processes that have been employed or do you think it's attributable to the attitude and the culture of the service designer, in this case LLLLL.

R: I think almost certainly the latter. I mean there is an element of the former in it but, you know, I along with my colleagues I think have been so impressed by the way that she came and hit the ground running. She's never said anything that would single her out as being naive or stupid or, you know, not with what's going on. She's very perceptive, - she has a natural ability to be able to get the best out of people. I mean I'd love to kind of know what she does in 20 years time because I think [pfff] the sky's the limit for the woman isn't it. It really is and, you know, the thing I like about her is I think academia has it's place in society. I don't mind working with any of the universities but, you know, there has to be a practical application and she has proved to me how practical she can be and, you know, if

you picked her out on the street, you know, if I was to kind of boast about her to my friends and say oh this is my friend LLLLL, she's doing a PhD, you know, people would go oh yeah, you know, whatever because she doesn't just doesn't look like that, she's just a normal girl next door, you know, and she is very approachable.

I: That's great XXXXXX thank you.

R: Thank you.

[End of recording]

## Appendix 8

### Charity B design activity

#### Discover stage: part 2

I was introduced to the Business Development Manager (hereafter referred to by the pseudonym Brian) at the start of my second week at Charity B. After briefly explaining my background, I explained the work that I had done at Charity A supporting their application to BIG Lottery Reaching Communities. With Charity A's permission and at Brian's request, I sent him a copy of the 'empower your mind' diagram to help him to understand where I might be able to support him (Designer, e-31). He was very keen to involve me with the second stage of a BIG Lottery Reaching Communities application to support an after-school support service for young people with behavioural and learning difficulties that was currently being piloted (Designer, r-44).

In an initial meeting, Brian outlined that the charity needed to conduct and present thorough consultation in the second stage submission. We discussed how we could get young people involved in a meaningful way (Designer, r-47). I suggested doing three types of user research: a visual questionnaire for the more able young adults; a questionnaire that parents could complete with their child; and a separate, more physical engagement consultation with current service users (Designer, r-47). I shared the example that Innocent Smoothies did a physical voting day with the empty bottles of smoothie to decide if they should set up business (Designer, e-38). In my reflection-on-action log, I noted that Brian was enthused about the idea and said he thought it was 'fabulous' and 'something he wouldn't have thought of' (Designer, r-47). I agreed to produce a document that communicated this plan (see Figure 64)

*Figure 64: Part of the interactive research plan (anonymised)*

We then arranged a meeting with the Additional Needs Development Officer (hereafter referred to by the name Adelaide) who was the support worker for the service (m-16). I shared the initial plan with her, and asked whether this would be appropriate for group, and if they would be honest in their answers or led by their peers. She said it was, saying that the young people were 'more independent thinkers because of the fact they don't get social structure of groups' (Adelaide, m-16). Adelaide said she thought the plan 'would help [the organisation] to gain as much information as possible in one go' (Adelaide, m-16). Brian asked if I would help to analyse and communicate the information once the consultation was complete, saying:

"I think that's the bit where we haven't had the skills in the past really... can you guide us on how the hell do we pull all this information, how do I actually put this into some sort of structured analysis that we can use for the Lottery?"

(Brian, m-16)



Adelaide agreed that this was something they struggled with; ‘particularly this sort of information, where it’s open’ (Adelaide, m-16). I agreed that this is something that I would do once the research was completed (Designer, m-16).

*I created two different versions of the questionnaire, one for young people to complete with their parents (*

Figure 65) and one to be completed independently.

*Figure 65: Questionnaire to be completed by young people and their parents or guardians*

Adelaide and Brian both liked the format and styling, and sent these questionnaires off to the various people and organisations that were taking part in the research (Designer, r-51).

At the end of the fifth week of the collaboration, I conducted the interactive research with the current service users and the workshop was very successful, with all of the boys in attendance participating in each of the activities (Designer, r-63). My reflection-on-action log captured that the boys were initially complaining at the thought of having to do a questionnaire, ‘and they were really

pleased at the idea of joining in with something that asked them to move around' (Designer, r-63).

In total, 138 people participated in the research, with 108 of those being new to the charity. This gave us a huge raft of information that needed to be distilled and acted upon. I worked through this group by group, analysing their responses and representing the findings in a double page spread, using as many simple visuals as possible (see Figure 66) (Designer, r-70).

*Figure 66: An example of the user research summary produced for each group of participants (anonymised)*

As a result of this analysis, I identified that there was demand from people aged between 19 and 25. Brian agreed to alter the bid to reflect that need (Designer, r-70).

The finished document summarised the findings from each research activity, followed by an overall summary, which also described how we had changed the

service design to reflect those findings. Brian also asked me to write a 200 word summary of the research that was included in the bid proforma (Designer, r-72). Brian said he valued the way I pulled it the data into 'a coordinated report and then pull out the learning from that' (Brian, i-15). Brian also said he had never considered using the negative responses to justify the reason for having a service, and that was something he would make sure he did in the future (i-15).

## Appendix 9

### Example meeting summary sheet

#### Summary

I spend the first part of the meeting explaining the “Empower your mind” idea to Wendy. We discuss how it relates to the research we had done earlier that day, and I make it clear that she can suggest any changes, and it is not a fixed idea.

We then go on to discuss the research that has come from the morning’s session, and what that has informed about the service plan for Charity A in North Tyneside. I then ask about the purpose of Safe Space to see if there is a difference between the aspirations for North Tyneside and what is offered in Gateshead. We then discuss the different areas in North Tyneside and how a Safe Space might be able to support people across the borough.

#### Main Themes

Improving understanding; visualization; communication; idea generation; challenging established perceptions

## Key quotes

0:25 – 5:20

LW- “What I’ve suggested was, like an empowerment worker who... think of it as another version of the progression worker really but is just about helping people to become more independent and progressing them on from the services.”

Wendy- “Would they necessarily, would they necessarily be at advanced stages in their recovery. How do you... I’m just thinking... yeah.... no it’s alright, sorry, I’m...”

LW- “No, no, the only reason I’ve put it like that is because I thought if it was someone who worked one-on-one from the beginning, and like during treatment, then they become more of a support worker...”

Wendy- “Yeah, yeah.”

LW- “And then you’ve got one person, and they’re only going to really be able to support say 5 people.”

Wendy- “Yeah, whereas the likes of [service user A], or [service user B] who have come on massively, or [service user C] we can support them to move on...”

LW- “Yeah so it’s the people that you identify...”

Wendy- “So if T and LT have got them to that point, then it is... yeah, yeah.”

LW- “Yeah well I was thinking just in terms of the capacity thing and the fact that... if you, say you’ve only got the funding for three years or something if you get the funding, then you would only get about 5 people through that three years because like you say, some people it can take them ten years to recover, so...”

Wendy- “No, yeah, No, I agree.”

LW- “If they come in at that point then they’ll probably get more benefit from it. But equally their, their sort of techniques could still be sort of involved in the services, and built into the staff resources anyway. Erm... and I was suggesting that, just kind of, well what is already being offered by LT and stuff, the wellbeing and the project work and group support stuff just sort of... erm, having money to do more of those and create and offer those in different places around emotional resilience so... that just being part of the offer, and then having like a website-type resource, that would be for helping with independence... self-management of erm, so let’s say someone had progressed on but they still need sort of, every now and again, they still want support or something like that, we have something there that can act as a resource so looking at trigger points or something.”

Wendy- “So could that be like the stress management workbooks or something?”

LW- "Yeah, so it could be anything really, but I think just having something online, it would also mean that people who can't actually get here in the first place because they're at work... it's a resource for them."

Wendy- "Yeah, yeah."

LW- "Erm and I think if Charity A were to go on to say offer like a trading arm or training courses, it would be something that would be really valuable for that as well. I don't think it should literally be, kind of, all of the word documents on a page type thing. I think it could be designed to be quite engaging, and quite sort of, user friendly...erm, obviously it wouldn't suit everybody because not everyone's going to have internet access, not everyone's going to be internet savvy. So you'd still have those sorts of... but it hits the type of people who wouldn't even want to come in and talk to people."

Wendy- "Yeah, yeah."

LW- "So I was thinking if you... based on what happened this morning and what people were saying this morning, I was thinking the buddying system, buddying idea could then be another feature of that."

Wendy- "Do you mean buddies as in other service users, or... as in volunteers?"

LW- "Volunteers, but they might have been service users."

Wendy- "which could be volunteer empowerment workers yeah?"

LW- "Yep."

Wendy- "Taking the on that same role, so would the empowerment worker then manage the group and support those...?"

LW- "Yeah, yeah they could do."

Wendy- "I don't know how many hours we'd be looking at for that worker, but whether they could have their own case load, I don't know, and be recruiting, I'm not sure how... I don't know how much money we're going for and stuff but I think that's definitely, so that element of it, I think that's a way of being able to develop more capacity into the project."

LW- "Yeah and I was thinking it's something that could, cos' obviously it something that's focused around after people have had treatment, but something like volunteer empowerment worker, but it could be something about bringing them in for the first time and helping them to be motivated and sort of building that in from the beginning as well, so I was thinking that was something that should become part of it... So I've tried to write it down and capture it all, because I've had conversations with you and with Helene and with Stu, and it's sort of all being going around in my head, so I thought if I write it all down..."

Wendy- "Yeah" <laughs>

LW- <laughs> "I thought it might be quite helpful, so that's what I was, so when I was thinking about this morning, what people were saying about needing that sort of progression support, I was thinking that would be..."

Wendy- "Yeah, it does I know..."

*<removed for confidentiality purposes>*

5:58 - 7:45

LW- "Because obviously this is, this is an idea for a bid, so how that's actually done and how that looks could be anything really, but it would compliment what would be done in Gateshead, and what you're saying about existing service users, but also the fact that, say you do some sort of partnership arrangement where it is 18 months or say you don't secure funding, it would suit that sort of set up as well because you're bringing people in with an agenda to say..."

Wendy- "We've got this time"

LW- "...we've got this time, and you'd have that sort of input from an empowerment worker. Although how they are trained I don't know <laughs>, what their specialism is, I'm not really sure."

Wendy- "In some kind of community work really, with experience or knowledge of people's mental health issues... it is just about supporting people, and supporting people to set those targets and stick to them and with them on those, so... no I think that sounds good."

LW- "Well like I say, its just a suggestion so if you can think of anything that doesn't look right or doesn't sound right or anything then please do say, because I'd tried to write it without looking at the previous bid so I, because I didn't want to be informed by that if you see what I mean, I wanted to try and write based on what people had said to me, so you might be able to try and think of things that aren't quite right or could be added to it, but yeah, at the minute it's just a suggestion and then..."

Wendy- "Lovely"

LW- "Obviously when we're meeting next week, erm, we can sort of talk about it a bit more, and maybe anything else that may be able to go into the bid"

Wendy- "Right, so I can keep a hold of this then?"

LW- "Yeah, yeah."

Wendy- "I do like how you set things out, yeah" <laughs>

LW- <laughs> "oh good."

15:30 – 16:02

LW- “It does sound as though a social group, something like Safe Space would be good to start off with.”

Wendy- “I think so, but I’m concerned that I’ve already got that in my head, and I’m sort of almost going to pre-empt what people are going to say they want, you know what I mean?”

LW- “Yeah and I think, it doesn’t have to, like you say it doesn’t have to be done in the way that the one here is, it could be that maybe they don’t get GP referrals.”

20:45 – 21:07

Wendy- “I wonder if, yeah maybe, if there really should be things going on in Whitley Bay, things going on in North Shields...”

LW- “So is the reason that we don’t do it that way in Gateshead because we’ve got a physical building?”

Wendy- “I’d say that’s the only reason. I think, we’ve never been made to, we’ve never felt the need to because we’ve had a building...”

22:53 – 25:07

Wendy- “Maybe that’s something else as well, I mean obviously we’re Charity A, and everyone know that, or most people know that Charity A is mental health, but we can market ourselves to be different to that. It really is about wellbeing and you don’t have to be mentally ill to come to us.”

LW- “Yeah, so maybe, cos’ it’s, cos’ it’s a clean slate in North Tyneside, maybe when you advertise it you could do that very differently and build up satellite spaces, that don’t even necessarily have to be in like typical buildings, like community centres. They could be in sort of a room above a café, or you know, places that are sort of nice to go to as well.”

Wendy- “Yeah, yeah.”

*<removed for anonymity purposes>*

LW- “Maybe in the workshop we can build into, where do you want it but not just in a locality but, you know, what kind of place...”

Wendy- “What kind of building, yeah.”

LW- “Where do you want it to be, what’s your ideal sort of place to be talking and meeting new people. There’s not many places situations where you go and meet people



you've never met before, you know, if someone comes for the first time, where would make them feel..."

Wendy- "more comfortable, yeah."

LW- "and carry less stigma around it, and you'd get to pick and choose your buildings really don't you because you're not tied to any, there's no sort of existing partnerships.

Wendy- "Ahum yeah, good idea."

## Reflections

Wendy seems to be reflecting during the conversation on the idea and how it would work and frequently makes half comments. I think this makes me a little nervous about what she thinks because I become a little less articulate about the idea. She becomes more confident the more I explain, and I think that gives me confidence also. I do still make sure the idea seems tentative, and frame it in the context of the bid, in order to imply a flexibility in how it is delivered. I think I have done this because Wendy is a service deliverer as well as manager so she will be thinking about the detail from a different perspective to HT and SD, and that is the scope she will be looking for. It is also the aspect of the bid that I want her to take ownership of, which I think is also important in ensuring that the work continues and works as well as it possibly can. I repeatedly state that she can suggest anything that doesn't sound right or is missing to make sure that she feels that she can comment and that I want her to comment.

Wendy does take to the idea and demonstrate understanding early on with the suggested addition of the buddying system and she says what title they could be given, based on the language of the project. She also then describes how they might be managed and discusses the more tangible, practical elements of a role, which indicates that she has an understanding of how it could work. Even when I say I don't understand how that person can be trained, Wendy goes on to say what characteristics she thinks the person would need, again reinforcing the idea that she understands how it would work and can see it as a plausible idea. It also implies possible ownership of the idea because there is a great understanding of what is required at this early stage.

Wendy also says she likes how I set things out, which implies she also finds the visualisation useful.

We then have a lot of discussion about Safe Space and the differences between Gateshead and North Tyneside which improved my understanding of the way the group functions and what the intentions might be in a different borough. My questioning also helps Wendy to reflect further on why things are the way they are currently, which I think is helpful for her own development process.

## **Appendix 10**

### **Visualisation of data analysis steps**

## Appendix 11

### 32 themes generated from the data analysis process

Why (What are the limitations of existing service development practice used by VCS organisations?)	Lack of/basic process	Lack of action/change	Capability issues	Lack of capacity	Lack of resource	Communication issues	Lack of understanding/awareness of design
How (How was design for service established and what affected the organisation's response to the design activity?)	Establishing myself as part of the team/organisation	Establishing valuable co-design brief	Increasing knowledge of Service Design	Co-designing project activity	Organisational Context/Culture	Motivations for engagement	Organisational receptivity to change
What (Which design tools, designerly roles, and design outcomes were valuable to the VCS organisation?)	Being part of the team	Appropriate communication	Increasing knowledge of Service Design through doing	Co-designing project activity	Creating ownership of tools/findings	Tangible impact/change	
	Designer as facilitator of process	Designer as provocateur	Designer as objective/independent	Indicators of personal change	Indicators of service-level change	Indicators of cultural change	
To what extent (What are the limitations of a design for service approach in a VCS organisation?)	Limited knowledge of process	Maintaining momentum	Capability issues	Lack of capacity	Lack of resource	Limited understanding of design	

## **Appendix 12**

**Six patterns constructed from the data analysis process**





## **Appendix 13**

**Paper presented at DMI: Innovation through Design 2012 in  
Boston, USA**



































# Appendix 14

**Paper presented at ServDes. 2014 in Lancaster, England.**

## The potential of a Design for Service approach to transform Voluntary Community Sector organisations

*Laura Warwick, Robert Young and Matthew Lievesley*

*laura.warwick@northumbria.ac.uk*

*Northumbria University, Newcastle-upon-Tyne, UK*

### Abstract

This paper presents the findings from a case study where a designer worked within three Voluntary Community Sector (VCS) organisations using a Design for Service (DfS) approach. The authors identify four organisational features that enable transformational change in this setting: understanding the role and remit of DfS; being receptive to change; valuing both process and outcomes; and the affinity between the existing organisational culture and DfS approach. These findings are discussed as a precursor to establishing the capacity of a DfS approach to effect transformational change in the development of public services in the VCS. It is hoped that this will help to influence the development and design of public services in the VCS in the future, whilst also informing the future practice of service design practitioners operating in this sector.

**KEYWORDS:** design for service, transformation, charity, public services

### Introduction

The Government defines the Voluntary Community Sector (VCS) or Third Sector as “non-governmental organisations which are value-driven and which principally reinvest their surpluses to further social, environmental or cultural objectives” (HM Treasury, 2007, p. 5). This sector has been increasingly involved in the delivery of public services on behalf of statutory organisations; a significant proportion of the sector’s growth over the past decade has been the result of this increase in state funding and contracts (NCVO, 2012). However, following the UK Government’s Comprehensive Spending Review in 2010, the VCS has suffered a significant contraction in statutory funding leaving the sector in a fragile state (New Philanthropy Capital, 2010). The volatile fiscal climate has had a considerable impact on VCS organisations’ capacity, yet the community is also trying to respond to a sizeable increase in service demand (VONNE, 2011). Coupled with this, the UK Government’s Putting People First policy (2007) signaled a complete revision of the existing adult social care model, asking service deliverers to place more emphasis on ‘relational’ rather than ‘transactional’ approaches to delivery (Needham & Carr, 2009, p. 3). The VCS is therefore faced with the challenge of meeting these altered expectations of the services they deliver, and how they are offered, in dynamic conditions. However, with no prescribed model for organisational change, it remains unclear if the sector has the capacity or capability to innovate at pace to accurately respond to the demands of their various stakeholders (New Philanthropy Capital, 2010).

ServDes. 2014  
Fourth Service Design and Innovation conference

47



Modern design discourse has started to recognise the transformative powers of service design, with texts exploring design's role in inciting change in both organisations (Burns et al., 2006; Junginger & Sangiorgi, 2009) and communities (Manzini, 2011; Design Commission, 2013). Recent design programmes such as Dott 07 (Tan, 2012) and Public Services by Design (Design Council, 2010) have demonstrated that design can have a transformational outcome; acting as a catalyst for change (Tan, 2012) on a personal, organisational and societal level. These transformational powers of design are also being utilised at national and international levels in the development of policies to “address societal challenges and as a catalyst of societal and economic change” (European Commission, 2009, p. 70). Kimbell (2011, p. 49) therefore proposes that professionals talk about “designing for service”, as the term recognises that what is being designed is not an end result, but rather a platform for action with which diverse actors will engage over time. In this approach, designers draw on an arsenal of dedicated tools to act as facilitator and provoker (Tan, 2012, p. 167), to both enable actors to co-create, and support the visioning process by prompting more radical thought (Manzini, 2011). It is therefore of significant value to understand the extent to which Design for Service (DfS) could help the VCS community to transform their traditional approaches and deliver better public services.

Despite this growing recognition of the role of DfS in enacting meaningful transformation, the relative youth of this area of practice means that there is little theory on how designers can affect change on an organisational or societal level (Pacenti & Sangiorgi, 2010; Sangiorgi, 2011). It is therefore vital to understand the factors that can impact on achieving transformational change in a sector such as VCS. Although literature does still debate what constitutes a ‘transformational outcome’ (Sangiorgi, 2011; Wetter-Edman, 2011, p. 69), for the purposes of this research, the authors have used Warwick, et al.’s (2012) four criteria; awareness, community, capacity and new organisational standards, as indications of a transformational outcome to a DfS engagement.

This paper presents the findings from a cross-case study undertaken as part of a Doctoral inquiry, where a designer worked within three VCS organisations using a DfS approach, each over a 2 month period. In each organisation, the principal author acted as reflective researcher-practitioner, henceforth referred to as the Designer, supported by the other authors as research supervisors. These findings are discussed as a first step in understanding how a DfS approach can effect transformational change in the VCS. It is hoped that this will help to influence the development and design of public services in the VCS in the future, whilst also informing the future practice of service designers operating in this area.

## Methodology

Action Research (Lewin, 1946) conducted through a case study (Yin, 2003) was chosen as the predominant methodology, in order to produce context-specific data that could also result in the development of practice and theory (Kellock Hay et al., 2001). Action-reflection cycles (McNiff & Whitehead, 2006) were used in three project settings; each forming part of a single exploratory case study (Robson, 2002, p. 181) where common features were studied and compared within and across settings to provide a more general overview.

Project settings were selected using theoretical sampling to “replicate previous cases or extend emergent theory” (Eisenhardt, 1989, p. 533). Selection criteria required the host organisation to be a registered charity or other formally constituted VCS organisation with an income from charitable activities between £200,000 and £500,000 per year; an indicator

that an organisation will be at risk as statutory support diminishes (Community Foundation, 2011). Project settings had to be currently offering public services and looking to evaluate, change or expand these in some way in the future. They also had to have differing charitable aims and customer bases, in order that the Designer's practice was not guided by previous engagements (Lewin, 1946). In each case, an initial meeting between the Designer and CEO explained the research aims and introduced the DfS approach in more detail using past projects as illustrative examples, before both parties made a final decision to progress.

In each of the three charities engaged in this study, the Designer worked with a variety of stakeholders; staff and volunteers who administer services directly to clients, middle management, and executive leadership. The design activity was tailored to the organisation's particular area of expertise, and used appropriate design methods and tools to address the specific issues that arose in each context. A brief summary of each charity, the design activity undertaken, and the resulting impact is described below:

Charity A is part of a UK federation; providing mental health and wellbeing services across three boroughs in North East (NE) England, many of which are on behalf of a local council. Here, the Designer was asked to help the organisation consider what services they should provide in a new geographical area. Tools, i.e. personas, idea generation, service blueprints and touchpoint prototyping, were used to co-design a new recovery-focused service that engaged service users differently. Following the Designer's contribution, Charity A successfully applied for a grant of £425,000 from BIG Lottery Reaching Communities, to roll this service out across the region. Charity A's national federation commissioned a service design pilot with three other federation members following the successful use of the practice.

Charity B is also registered with a national federation. Operating in one borough in NE England, they provide community education services to all ages. Here, the Designer was engaged to help improve earned income, particularly how the charity could improve its membership system, which offered discounts on fitness, arts and children's services to the local community. Tools, i.e. visual customer journeys, staff surveys and co-design workshops, were used to co-design a new membership system that simplified the cost structure and reduced the price for those in receipt of benefits. Furthermore, the Designer helped to undertake engaging user research that formed an application to BIG Lottery, and they were awarded £190,000 as a result. Charity B has since contracted continuing service design support after the project to support their customer communication.

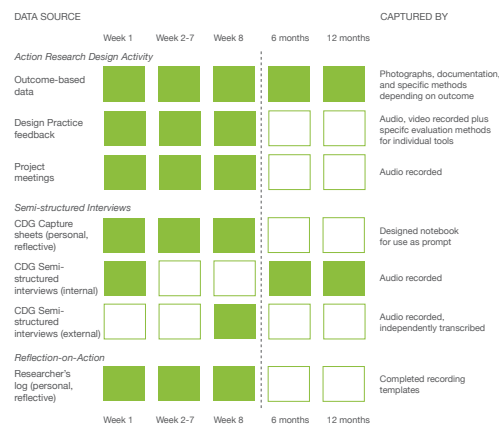
Charity C is a national charity based in NE England that aims to engage children in reading, both directly through various public services, and through educational institutions. Here, the Designer considered how the customer experience provided by the charity's public services could be improved. Tools, i.e. observation, reframing the problem area and idea generation, were used to co-design and prototype nine concepts to improve the customer's experience. As a direct result, Charity C saw a 300% rise in their annual pass upgrade rate, which equates to an extra £52,500 a year for the organisation. Consequently, the organisation committed to using the DfS process again, enlisting service designers to support an upcoming project around the user experience they provide for people with cognitive and sensory impairments.

## Data Collection

Data collected was predominantly qualitative for two reasons: it aims to "understand why things are happening", in keeping with the action research methodology (Easterby-Smith et

al., 2002, p.3); and it helps to elicit “well-grounded, rich descriptions of processes in identifiable local contexts” (Miles & Huberman, 1994, p.3).

The qualitative methods collected data from project stakeholders, who held the knowledge of the projects’ inherent values. These methods were used consistently across the case-study to capture the design object, the Designer’s activity and the project stakeholders’ responses and opinions in each setting. The data collection methods were broadly split into three sections: action research design activity, semi-structured interviews, and reflection-on-action. The plan for data collection in each project can be seen in Figure 1.



**Figure 1: Data Collection Plan (\*CDG = Co-Design Group)**

*Action Research Design Activity* can act as a probe and a way of capturing rich data (Zimmerman et al., 2010). Accordingly, outcomes from the Designer’s activity were captured to provide an insight into the potential outputs of the design process in context, and also, the possible responses to them. Thus, project meetings held to capture and improve the emerging design activity were audio recorded and proved useful to capture how the Designer described themselves, the activity, and the responses of project stakeholders over time. The Designer’s photographs, sketches, visuals and models from each collaboration were also retained and aided the coding of the unstructured interview data. It is advocated that a designer should gain feedback about the tools, methods and practices they employ in a timely manner (Sanders & Stappers, 2008), therefore, both formal and informal feedback was captured to add to the richness of the data available for analysis.

*Semi-structured Interviews* were conducted by the Designer at the commencement of the project to gauge perceptions and expectations of the design process. At the end, key members of staff (the CEO, and a maximum cross-section of four project stakeholders) were interviewed by an independent expert to: capture and probe insights made by stakeholders; gain an understanding of if and where, a design approach has made a difference; and gather unbiased responses to the Designer’s engagement. This independent review ensured critical feedback was obtained from participants and provided data for triangulation.

*Reflection-on-Action* documentation was made to allow the Designer to engage in a process of continuous learning (Schön, 1983). Participants produced daily diaries of the actions and observations made during the action research cycle. These served to capture unseen and

unrecorded conversations with the project stakeholders, as well as note the Designer's activities, process, personal thoughts and feelings. Evernote<sup>1</sup> software recorded and securely stored the diaries, enabling data input in mixed media from various devices (see Figure 2).

**Figure 2: Screenshot of reflection-on-action logs for Charity A**

The reflection documentation helped to evidence the Designer's influence on the study, systematically alternating between performing 'on stage' and reflecting critically 'back stage', which are key tenets of action research (McNiff & Whitehead, 2006).

## Analysis

A general inductive analysis process was used to note the frequent, dominant, or significant themes inherent in raw data, independent of guidance or structure from the researchers, in order to derive theory (Patton, 2002, p. 55). The designer's engagement at all three project settings was completed before any formal analysis commenced (Robson, 2002, p. 181), ensuring that later collaborations were not influenced by analysis of earlier ones.

Each project setting was analysed in turn in a four stage process, to ensure that emergent themes were grounded in specific cases and their contexts before being compared across the case study (Glaser & Strauss, 1967). Firstly, during several close readings of all collated data, that which related to the question '*how the DfS approach has an impact on organisational activity in the VCS context?*' was isolated and encoded accordingly. Secondly, these isolated quotes or sections of text were copied onto Post-It notes, which were then organised in a matrix that placed time (project set-up, project activity, and post project reflection) on the horizontal axis and stakeholder (Designer, Chief Executive, Service Manager, etc.) on the vertical axis. The excerpts of data were then manually grouped by meaning, to create multiple-coding collections based on stakeholders' perspectives at specific moments in time. Thirdly, these coding collections were assigned a title summarising the category; where similarly entitled multiple-coding collections existed, this was taken as an indication of a critical detail or attribute related to the Designer's activity. Fourthly, these categories were then triangulated across the different stakeholders' perspectives and across the timeline to find the most cogent groupings and patterns (Silverman, 2006, p.290). Finally, these patterns were compared and contrasted across the project settings to help build theory.

---

<sup>1</sup> Evernote is software that is accessible on web, computer, phone or tablet that allows you to make time-coded notes. You can also attach images, web links, documents or emails to create multi-layered logs.

## Findings

High value project impacts were reported by each charity - noted in the Methodology section of this paper - and the DfS approach generated several tangible service interventions and many strategic changes in each. However, the analysis found that whilst positive service innovations were observed in all three project settings, the collaboration only had a transformational impact in Charities A and C. To consider this disparity in outcomes, this section of the paper presents the findings in relation to the four key organisational features found to be required for DfS to effect transformational change.

### *Understanding the Design for Service approach*

All three charities received the same information about DfS before the collaboration commenced and the Designer spent time initially introducing and demonstrating the different tools and methods of the approach to the various stakeholders. Despite this consistency, analysis shows that the understanding of the DfS approach was different in each setting, which influenced the trajectory of the project.

In Charity B, the CEO stated in their pre-collaboration interview that they saw the DfS approach relating to the marketing of services. Stakeholders' close association of DfS with marketing was evident throughout the project, with the Executive Management Team (EMT) consistently linking the two approaches in project meetings. Although stakeholders' lack of knowledge about DfS was expected, their preconception became a barrier to the design activity when the outcomes being generated were seen to extend beyond traditional 'marketing communications'. The initial interviews with the EMT suggested that all anticipated outcomes were related to effective *communication* of services. When the Design work also challenged fundamental policies and structures in the organisation, for example interrogating the way that prices were set, EMT responded by reinforcing the need to focus on communication of services rather than question the practice of how they were delivered.

In contrast, stakeholders in Charities A and C who had also not previously engaged in a DfS programme, did anticipate that the approach might challenge some of their current practice. Conversely, as well as not anticipating that the DfS approach could challenge Charity B's current organisational practice, the analysis shows that the EMT did not see this as a desirable role. Although in one meeting the CEO did suggest that there is permission to challenge the organisation, the project meeting data shows that this is something that they did not encourage. This is indicative of their perception that the Designer's role was to provide capacity to help them to reach their pre-defined outcomes, rather than question any of their aims. It is clear that in Charities A and C there was both an expectation and desire that the Designer would operate across the different levels of the organisation and challenge their existing processes, which was lacking in Charity B. As such, the roles that the Designer was allowed to play in setting B were greatly restricted.

### *Receptivity to Change*

A pre-requisite for each collaboration was that the charity should identify that they want to review or change existing or planned service offers, however analysis shows that the organisations had different levels of receptivity to change.

In Charity A, the organisation-wide appetite to try new processes and be open to the outcomes that they presented, provided an ideal environment for the design activity to progress. Likewise, Charity C's stakeholders identified that they were at an opportune moment in their development for external input, and stakeholders also reflected that they

were comfortable with the concept of transformation. In contrast, a recent period of organisational restructure in Charity B meant that front-line staff exhibited a reticence to change, which posed a significant barrier to the Designer's activity. Although stakeholders engaged in co-creation activities, the organisational fragility decelerated the project momentum, thus reducing the impact it was possible to achieve in the given period.

Similar disparities in receptiveness to change can be seen in Charity B's responses to proposals made throughout the collaboration that impacted on their current business model. Although the Designer demonstrated how improved customer-focused offers could help to increase income, their current financial difficulties limited the stakeholders' ability to see how the services could be offered differently. Although Charity A and C also highlighted the volatile fiscal climate as a driver for change, they viewed the Designer's engagement as an opportunity to explore ways of increasing or diversifying income in order to become more sustainable, and were therefore more responsive to alternative business models.

In part, this inconsistency between Charity B's feedback to proposals that impacted on their current business model, versus the positive reactions of settings A and C, can be directly correlated to the previously discussed perceptions of DfS and the function it would play in the organisation. However, analysis shows that it can also be linked to the organisation's desire for change to occur. The readiness for change observed in Charities A and C, in comparison to the apparent fragility felt by front-line staff in Charity B, had an impact on the way the Designer was able to engage with stakeholders and how their proposals were received. Moreover, the lack of appetite for change at an executive level in Charity B ultimately restricted the work of the Designer to incremental rather than strategic outcomes.

#### ***Valuing Process and Outcomes***

The difference in outcomes across the case-studies can also be linked to the value that the stakeholders in each setting placed on the DfS process, in comparison to tangible outputs.

Analysis of the pre-collaboration interviews shows that Charity B's executive stakeholders were focused on the results of the project from the outset. In week two of the project the CEO remarks; "what I want are the solutions". This pattern continues throughout the project activity data as the Designer was asked, "what's the answer?" or "what's the solution to it?" on several separate occasions after presenting design research findings. This emphasis on results in the data overwhelms any discussion of the value in the process itself.

Conversely, in Charity A, analysis shows that stakeholders placed huge value on the design process. At the beginning of the collaboration, stakeholders identified that they wanted to do things differently but lacked the knowledge of how to do that. Their desire to understand how to enact transformation meant that as stakeholders recognised DfS process as a potential vehicle for change, the Designer's input was increasingly valued. Their appreciation of the approach is also evidenced by the organisation's request for a service design toolkit in order to provide a legacy to the collaboration, which demonstrated their commitment to embracing the approach long-term. Similarly, in Charity C the stakeholders recognised that their current service development processes were not effective, with the CEO stating that; "we have a process for testing ideas but not developing them". Like Charity A, stakeholders in Charity C also valued the different perspective that the DfS approach brought. In a meeting at the end of the project, the Programmes Manager said; "the process is as valuable as the results... the process is gold dust", further reinforcing the value that they placed on the approach itself. As such, the charity also pledged to continue using the DfS approach; "we're absolutely committed to using these methods again".

Although data from post-collaboration interviews suggests that all stakeholders valued the DfS process, it is clear that the desire to adopt a new approach was fundamentally lacking in Charity B. As such, Charity B placed emphasis on the tangible outcomes of the engagement, resulting in the restriction of the Designer's influence to front-line services, and preventing a transformational outcome.

#### ***Compatibility between existing organisational culture and DfS approach***

Further insight can be gained into the absence of transformation in Charity B by comparing the organisation's existing approaches to service development and the DfS process.

In encouraging the use of the DfS process in each setting, the Designer advocated co-creation at every stage. However in Charity B, current service development policy dictated that ideas should go through EMT, who would then decide whether they should be implemented. It is clear that this practice did not facilitate a culture of co-creation, for example; the Memberships Coordinator was also reluctant to engage members of all departments to help co-create a new membership structure, saying; "that these structures need to be set at management level". Data collated across the collaboration timeline shows that Charity B's existing organisational policies dictated that finance was at the centre of the service development process, whereas DfS approach places the users at the centre (Burns et al., 2006). Although DfS can address income as part of the creative work, the approach focuses on understanding what will be valued by users, in order to create viable income generating opportunities. Without a strong desire to alter the existing service development practice, the conflict between user-focus and finance-focus proved to be a barrier to the project progression and the extent to which design could influence the organisation.

The findings suggest that in the case of Charities A and C, the principles of a DfS approach aligned very much with the requirements of the organisation; analysis shows that focusing on user needs to build desirable, efficient and effective offers was both an expectation of the organisations, as well as being an aim of the DfS approach. In Charity A, stakeholders were clear throughout that they wanted to design services based on customer need; "we really do need to find out what the needs are... and the gaps". In Charity C, the CEO said that their outlook aligned with the Designer's work, stating that; "the motivation and culture of the organisation were there and right for [the collaboration]". The data demonstrates that during conversations in both settings, the Designer and members of staff recognised this common perspective, which strengthened their relationship and their ability to co-create.

In both settings A and C, the symmetry between the existing organisational attitude and the DfS approach allowed the Designer to adopt the roles of facilitator and provoker much more successfully. However, in Charity B, there was a distinct disparity between the DfS approach and the incremental service development approach preferred by EMT. With such a discrepancy, the design process was not sufficiently valued to permeate the strategic levels of the organisation and create transformational outcomes as it had in the other two settings.

## **Conclusions**

Charity A and C's willingness to fundamentally challenge the way they operated was a key factor in the resulting transformational outcomes that the stakeholders observed in both project settings, as design was allowed to permeate all aspects of the organisations, and was not limited solely to a service-interaction level, as it was in Charity B.

Findings from the case-study analysis suggest that there was a receptivity to change at the level of both policy and delivery in Charities A and C that was absent in Charity B, and thus prevented the Designer's work from pervading the systems level of the charity as it had done in the other two project settings. Charity B's reluctance to change can be linked to the EMT's strong vision for the organisation, which acted as both a barrier to the design outcomes, and created an unsuitable environment for co-creation. This was compounded by Charity B's preconceptions about DfS, and their desired outcomes from the collaboration. Without permission to co-create a new vision, it was impossible for the DfS approach to have any significant impact on the fundamental structures of the organisation in the eight-week project period.

This research provides significant learning for DfS practitioners, as it shows that an external driver for change is not enough to enact transformation in an organisation; there needs to be an internal rhetoric for engaging in significant change. Where possible, this openness to change needs to be present at all levels in order to co-create new organisational standards in a timely manner. Although it is not necessarily possible to ascertain this desire pre-collaboration, this paper has presented four organisational features that indicate if DfS could have a more transformational effect. In practice, a designer should ensure that the stakeholders have *accurate expectations of both the DfS approach and the anticipated outcomes*. Predictably, *measuring the charity's receptivity to change* prior to collaboration could help anticipate if transformational outcomes would be possible; however, the findings suggests that *looking for a new approach as well as new outcomes* would indicate a degree of openness that is necessary for radical change. Furthermore determining the charity's existing organisational culture and *assessing how well it aligns with the tenets of the DfS approach* (a focus on user value rather than cost of delivery) would also help to establish if the Designer's activity would be welcomed and embraced by the organisation.

## Further Research

As this paper presents a first comparison of all project setting data, further qualifying research needs to be undertaken. It is anticipated that the completion of the Doctoral project will add detail to the features of a VCS organisation that enable DfS to have a transformational outcome. In particular, correlation with literature that focuses on DfS in private and public sectors to ascertain which of the features are peculiar to the VCS.

## References

- Burns, C., Cottam, H., Vanstone, C., & Winhall, J. (2006). *RED paper 02: Transformation design*. London: Design Council.
- Community Foundation (2011) *Survive to Thrive*. Retrieved 10 22, 2011, from Community Foundation: [www.communityfoundation.org.uk/apply](http://www.communityfoundation.org.uk/apply)
- Design Commission (2013) *Restarting Britain 2: Design and Public Services*. Retrieved 04 20, 2013, from Design Council: [www.designcouncil.org.uk/ourwork/Insight/Research/2013-restarting-britain-2/](http://www.designcouncil.org.uk/ourwork/Insight/Research/2013-restarting-britain-2/)
- Easterby-Smith, M., Thorpe, R. & Lowe, A. (2002). *Management Research: An Introduction*. 2nd ed. London: SAGE Publication.
- Eisenhardt, K. (1989). 'Building Theories from Case Study Research.' *Academy of Management Review*, 14 (4), 532-550.



- European Commission (2009). *Challenges for EU support to innovation in services*. Luxembourg: Publications Office of the European Union.
- Glaser, B. & Strauss, L. (1967) *The Discovery of Grounded Theory: Strategies for Qualitative Research*. Chicago, USA: Aldine Publishing Company.
- HM Government (2007) *Putting people first: a shared vision and commitment to the transformation of adult social care*. Retrieved 9 15, 2013, from HM Government: [www.dh.gov.uk/en/Publicationsandstatistics/Publications/PublicationsPolicyAndGuidance/DH\\_081118](http://www.dh.gov.uk/en/Publicationsandstatistics/Publications/PublicationsPolicyAndGuidance/DH_081118)
- Junginger, S., & Sangiorgi, D. (2009). Service design and organisational change. Bridging the gap between rigour and relevance. In *Proceedings of the 3rd LASDR Conference on Design Research*, Seoul, South Korea: Korean Society of Design Science.
- Kellock Hay, G., Beattie, R., Livingstone, R. & Munro, P. (2001). Change, HRM and the voluntary sector, *Employee Relations*, 23(3), 240–55
- Kimbell, L. (2011). Designing for service as one way of designing services, *International Journal of Design*, 5(2), 41-52.
- Lewin, K. (1946). Action Research & minority problems. *Journal of Social Issues*, 2(4), 34-44.
- Manzini, E. (2011). Introduction. In A. Meroni and D. Sangiorgi (Eds.), *Design for services* (pp.1-6). Aldershot, UK: Gower Publishing.
- McNiff, J. & Whitehead, J. (2006) *All you need to now about Action Research*. London: SAGE Publications Ltd.
- Miles, M. B. & Huberman, A. M. (1994). *Qualitative data analysis*. Thousand Oaks, CA: Sage.
- NCVO. (2012). *The UK Civil Society Almanac 2012*. London: NCVO
- Needham, C., & Carr, S. (2009) *Co-production: an emerging evidence base for adult social care transformation*. Retrieved 6 8, 2013, from SCIE: [www.scie.org.uk/publications/briefings/](http://www.scie.org.uk/publications/briefings/)
- New Philanthropy Capital (2010) *Preparing for cuts: how funders should support charities in a world of government cuts and changing funding structures*. Retrieved 11 3, 2012, from NPC: [www.philanthropycapital.org/publications/improving\\_the\\_sector/grantmaking/](http://www.philanthropycapital.org/publications/improving_the_sector/grantmaking/)
- Pacenti, E., & Sangiorgi, D. (2010). Service design research pioneers: An overview of service design research in Italy since the '90s. *Design Research Journal*, 1(1), pp. 26-33.
- Patton, M. (2002). *Qualitative research & evaluation methods* (3rd ed). Thousand Oaks, CA: Sage.
- Robson, C. (2002) *Real World Research: A resource for social scientists and practitioner researchers*. Oxford: Blackwell.
- Sanders, E., & Stappers, P. (2008). Co-creation and the new landscapes of design. *CoDesign*, 4(1), 5-18.
- Sangiorgi, D. (2011). Transformative services and transformation design. *International Journal of Design*, 5(2), 29-40.
- Schön, A. D. (1983). *The Reflective Practitioner: How Professionals Think in Action*. London: Basic Books Inc.
- Silverman, D. (2006). *Interpreting Qualitative Data: Methods for Analysing Talk, Text and Interaction*. 3rd Edn. London, UK: Sage.
- Tan, L. (2012) *Understanding the different roles of the designer in design for social good, a story of design methodology in the DOTT 07 projects*. PhD thesis. UK: Northumbria University.
- Warwick, L., Young, R. & Lievesley, M. (2010). A Third Way for the Third Sector. In *Proceedings of DMI 2012 International Research Conference*. Boston: DMI.
- Wetter-Edman, K. (2011). *Service Design - a conceptualisation of an emerging practice*. PhD Thesis. Sweden: University of Gothenburg.
- VONNE (2011). *Surviving or Thriving: Tracking the impact of spending cuts on the North East's third sector*. Retrieved 7 4, 2012, from VONNE: [www.vonne.org.uk/news/](http://www.vonne.org.uk/news/)
- Zimmerman, J., Stolterman, E., & Forlizzi, J. (2010). An analysis and critique of research through design. Towards a formalization of a research approach' In *Proceedings of designing interactive systems, DIS 2010*. New York: ACM.

## Appendix 15

### Research participants for 'Is it the right time to use Service Design?' tool

In relation to the first group of participants, Charities A, B, and C, along with their associated pseudonyms, have previously been introduced to the reader (see p92).

With regards to the second group, *charities that have used the DfS approach*, Network A, and pseudonym Lucy are familiar to the reader (see p92). However, Stakeholder A was recruited specifically to take part in the research into the tool. Stakeholder A is an Engagement Coach at Network A providing advice and training on user engagement across Network A. Their position on the steering group for Network A's Service Design pilot also meant that they had experience of Service Design, but as offered by another consultancy.

Likewise, Charity D was part of the Service Design pilot run by Network A (see p114 for further details), and they were recruited to be participants in this research because of this prior experience of Service Design. Stakeholder D is the service manager at Charity D and was the principal participant from his charity in Network A's pilot. Charity D is part of Network A, offering mental health support across a county in the East of England. The charity reported a turnover of over £1 million in the year ending April 2013, and employed 31 members of staff, and benefited from 150 volunteers (Charity D, 2013).

In the *charities who have not used the DfS approach group*, Charity E are a philanthropy network, providing support, advice and funds to voluntary organisations in North East England to promote a strong, successful VCS community in the region. Stakeholder E is Head of Philanthropy at the organisation, and attended a presentation about Service Design and my work at

Charity A in February 2012. They reported almost a £7 million turnover in the year ending April 2013, and had 19 employees and 30 volunteers (Charity E, 2013)

Similarly, Stakeholder F attended a presentation about Service Design and my work at Charity C (who are part-funded by Charity F) in June 2014. She was subsequently approached to take part in the research. Charity F is a national grant-making organisation focused on improving knowledge and access to the arts. In 2013, they reported an income of £746 million, and had over 580 employees (Charity F, 2013). Stakeholder F is a Relationship Manager for Engagement and Participation for the North at Charity F.

Stakeholder G from Charity G attended another presentation about Service Design and my work at Charities A, B and C in March 2014. Charity G provides advice, information and rehabilitation support to those experiencing sight loss. In April 2013, they had a £344,640 turnover and 12 employees (Charity G, 2013).

Consultancy H is an innovation consultancy that designs innovative services and strategy for public and third sector organisations, including the NHS, Essex County Council and Health Foundation, and was the lead consultancy working on Network A's Service Design pilot. Designer H is a Senior Service Designer at the consultancy, and was the project manager for the pilot. Because of this role, and his extensive experience designing with VCS organisations and networks, he was approached to be part of the research.

## Appendix 16

### Example informed consent form for 'Is it the right time to use Service Design?' tool research

#### Informed Consent Form for Service Design Project

Researcher : Laura Warwick

Contact Department of Design via  
andrea.percival@northumbria.ac.uk  
Or Phone: 0191 227 4936

#### About this Research

As part of my work investigating if voluntary organisations should use techniques used by designers, I have created a self-assessment tool to help charities establish if they should or could use these techniques.

If you choose to be involved, you will be asked to review the self-assessment tool (which comprises an introduction, four questions and a summary), and then asked to provide your thoughts and opinions on the tool during a subsequent 30-minute telephone conversation conducted at a time suitable for you. The information you input into the tool will not be gathered or analysed, only the data gathered during the interview will be used in the thesis.

At no time will you be pressurised to give information, or judged on any idea or opinion you express. You will be sent a summary of the conversation, which you will be able to edit until you are happy it is an accurate version. Only this agreed summary will be used in the thesis.

Your involvement would be much appreciated to help provide opinions, thoughts and ideas that will help me to develop this tool in the best way possible.

In all of the gathered information, your name will be replaced with a random one to ensure that no one knows your identity. Anything that you have said that could be used to identify you will also be removed prior to any sharing or publication. Other personal information you may also mention such as other people's names and other sensitive information shall also be made anonymous or simply omitted.

All data will be safely and securely stored at all times on an encrypted memory stick. The data collected and analysis of the data collected will form part of my research degree (PhD) thesis, and may also be reiterated for academic publication, conferences, journals etc., all of which will be published with no direct attribution to the source/identity of data/individuals.

You have the right not to take part, or withdraw from the research at any time during the research, without reason and without fear of judgement. Please also feel free to ask any questions that you might have about the research, or your role in it, before giving your consent.

Information obtained in this study, including this consent form, will be kept strictly confidential (i.e. will not be passed to others), and anonymous (i.e. individuals and organisations will not be identified unless this is *expressly required and consented to separately in writing*).

Data obtained through this research will not be used for purposes other than those outlined above *without your separate written consent*.

Participation is entirely voluntary and you may withdraw at any time within the next 3 months, for any reason, without any need to explain. Where

results have not been analysed and published, your data will be destroyed on request. All recordings, transcripts and visuals obtained during this research will be destroyed 5 years after completion.

**By signing, dating, and initialing below, you indicate that you fully understand the above information and agree to participate in this study on this basis.**

I consent to my participation in this study and the use of collected data as described above	Sign: Date:
If you would like to be kept informed of this research, please provide your email address. It will be only used for this purpose.	Email:

Thank you for consenting to participate in this research

***Please keep one copy of this form for your own records***

# Appendix 17

## Semi-structured interview questions on 'Is it the right time to use Service Design?' tool

### 1) Questions

- i) *Did you feel that the four questions could help a charity to establish if they were ready to use a service design approach? If yes, why was that? If no, why was that?*
- ii) *Should there be any more questions, or any changes to the existing questions, to help charities assess their readiness for service design?*

### 2) Answers

- i) *Did you think that the sentence selection was the most appropriate way to answer the questions? If yes, why was that? If no, why was that?*
- ii) *Were the sentence choices for each question clear and different enough to make a relevant selection?*

### 3) Content

- i) *Did you think the information presented after each answer clarified why that feature e.g. capacity, was important to the service design approach?*
- ii) *Did you feel more informed about service design after using the tool?*
- iii) *Did it help you, or do you think it could help others, to make a choice about whether to use the approach?*

### 4) Language

- i) *Did you understand all of the questions, sentences, responses, and summaries? If no, what was unclear?*
- ii) *Did you think the tone of the tool was appropriate? If yes, why was that? If no, why was that?*

### 5) Format

- i) *Is an interactive tool useful? Why?*
- ii) *Is being able to review and print your answers desirable? Why?*

### 6) Relevance to the sector or similar organisations

- i) *Do you think self-assessment tool would be useful to an organisation thinking about using service design? If so, why? If no, why not?*

### 7) Other feedback

- i) *Do you have any other feedback to add to improve the usability, relevance or use of the tool?*

## Appendix 18

### Example feedback summary from 'Is it the right time to use Service Design?' tool interview

Discussion with Stakeholder D, Service Manager at Charity D

Thursday 19<sup>th</sup> June

Stakeholder D said he had tried out the tool several times. He thought it was quite simple and straight forward, which he felt was a good thing. He said the tool was a really quick and simple way of charities doing the early thinking on whether service design was something that they could use.

Stakeholder D thought the tool's four questions were the essential ones to assess readiness for using service design. He commented that because he had used service design before, he had a better understanding of the questions than other people would. He thought radical would mean different things to different people; to some it might mean changing everything. After discussion, he thought that 'what type of change are you looking for?' would be a more appropriate question. Also changing question three to 'how much do you want to involve your service users?' would be more suitable.

Stakeholder D felt that some of the answers to the questions were not exclusive; for example, you may have reviewed your services, but know some things still need to change. He felt the answers to question three were the clearest, but there was a danger that in general, none of the responses would represent the charity. Stakeholder D wondered if a scale might be more appropriate, but after reflection decided that sentence choices were best.



Stakeholder D felt that there needed to be some understanding of the benefit and outcomes of using service design, in order for charities to recognise that they should release capacity. He thought the capacity question made people aware that there was a need for time and commitment, but that there also needed to be information on why it was worth freeing up the resource.

On the whole, Stakeholder D felt the language was good and accessible, but that sometimes the terms used changed in the different options; for example, on question three the term stakeholders was used on some options, and users, staff and partners on other options.

He thought the design of the tool was very nice and professional- in particular the tailored responses to the sentence choices. He also felt the pop-up boxes were informative.

Stakeholder D said that there were times when he'd gone through the four questions and wasn't able to view his results at the end. When he had managed to look view the results, he thought it was a helpful function.

Overall, Stakeholder D felt that the tool would be useful for service delivery charities. However, he thought there was a danger that charities who should use service design, would not necessarily enter the responses that show they could benefit from the approach. Some smaller charities in particular might not be able to use the tool to understand how they could benefit from service design.

## Appendix 19

### Development of ‘Is it the right time to use Service Design?’ tool

#### Initial development of the tool- iteration one

The first step in the development of the tool was to create questions from the five factors outlined previously. The table below (Table 21) shows how the conditions were re-described to create questions that were both answerable, and would appear relevant to an organisation.

*Table 21: A table that shows how the inhibitors were re-described as questions*

Inhibitors:	Tool Question:
Ill-timed change	Do you have the capacity to change?
Limited receptivity to change	Do you have the permission to change?
Incompatibility with DfS	Do you want to take a bottom-up approach?
Valuing outcomes over process	Do you want radical change?
Lack of understanding of the DfS approach	Do you want radical change? (Plus the responses to all four Q's)

The *ill-timed change* inhibitor relates to the organisation's ability to undertake the work, as much as it refers to the driver to change. Encompassing this into the question, *do you have the capacity to change?*, would help an organisation to consider if they can allow the participation required to create value. However, this study has also demonstrated that there was little knowledge of the DfS approach, and that in the case of Charity B, the co-design aspect was not anticipated. To address this, and to incorporate the inhibitor *lack of understanding of the DfS approach*, I designed a step after each question which would present information about why that question was important e.g.

explaining the need for participation, and thus the importance of capacity. Depending on how the person responded to the question, this explanation would be phrased slightly differently, although the core of the content would remain the same. See Figure 67 below as an example:

*Figure 67: An excerpt from the first iteration of the tool*

In relation to *lack of understanding of the DfS approach*, the question *do you want radical change?*, was also created to help charities consider the type of change they are looking for.

*Limited receptivity to change* was the foundation for the question *do you have the permission to change?*, to enable the organisation reflect on whether they have the permission required for both participation and change at all levels of the organisation. However, receptivity also refers to the type of change anticipated, which was addressed in the responses to each question, designed to help to inform the user about the details of the DfS approach.

Finally, *incompatibility between the existing organisational culture and the DfS approach* was translated into the question; *do you want to take a bottom-up approach?*, which is one of the core tenets of the DfS approach.

The first iteration of the tool was designed to work in four main steps:

**Step 1:** Users are shown an introduction to the purpose of the tool.

**Step 2:** The user is asked a question and has to select either 'yes' or 'no'.

**Step 3:** The user is then shown a statement in response to this selection, which describes why that feature is important to a Service Design project.

*Steps 2-3 are repeated for a total of four questions.*

**Step 4:** The user is then shown a summary page, which shows one of two possible statements depending on their sentence selections. If they have selected mostly 'no', it suggests that the approach is not suitable for them at the moment. Mostly 'yes' would suggest they could benefit from the approach.

### **Feedback on iteration one**

After developing the question and responses, the draft (Figure 68) was shared with my supervisors for initial feedback based on their knowledge of the research, as well as their extensive experience in Service Design practice and education. This iteration was just paper-based in order to develop the content before investing in a more sophisticated set-up, however it was explained that the intention was to create an interactive system.

*Figure 68: An excerpt from the first iteration of the tool*

The initial feedback from my supervisors was first to improve the understanding of the questions before reading the answers, as they felt the questions were not clear enough to those coming to the tool for the first time. To respond to this, sentences were added to qualify what the user should consider when answering the question.

Furthermore they felt the current format of the tool could be construed as leading, because the 'right' answer was to say yes, indicated by words like 'perfect' and 'wonderful' in the responses. As the intention of the tool is to prompt honest reflection, the response tone was adjusted to be less leading.

Also, they felt that the answer should not be a 'yes' or 'no' as this was too precise, instead users should indicate the current organisational context on a scale. The yes and no answers were replaced with a scale of 0-10 accordingly, and the calculations adjusted so that their positioning on the scale still resulted in them seeing one of two responses about why the feature was important i.e. under 5 saw one response, 5 and over viewed another.

Finally, they suggested it would be helpful if the users could record and review their answers, potentially using it as a basis for a conversation with internal or external partners. To address this, a function was added where users would be able to review and print their answers, and the text in the summary page (whether or not they should use Service Design) was updated to encourage them to do this regardless of the result they received.

## **Development of the tool- iteration two**

In response to the suggestions made by the supervisory team, in particular to eliminate leading questions, the second iteration of the tool was reconfigured to work as follows (the main changes are in bold):

**Step 1:** Users are shown an introduction to the purpose of the tool.

**Step 2:** The user is asked a question and is asked to **grade themselves on a scale of 1 to 10 (1 being 'not at all', 10 being 'definitely')**.

**Step 3:** The user is then shown a statement in response to this selection, which describes why that feature is important to a Service Design project.

*Steps 2-3 are repeated for a total of four questions.*

**Step 4:** The user is then shown a summary page, which shows one of three possible statements depending on their sentence selections. **If they have selected mostly over 5, it suggests that they could benefit from the approach. One or less responses graded over 5 and they are shown a response that suggests it's not for them. Two to three responses graded over 5 suggests that it might be suitable but they could benefit from talking to a Service Designer to**

**see if they could improve the conditions to get the maximum benefit from the approach. They are also able to review and print a summary of their answers to discuss with internal or external stakeholders.**

An example of these changes can be seen in Figure 69, below:

*Figure 69: An excerpt from the second iteration of the tool*

To then gain further insight into the content, relevance and applicability of the tool, I shared iteration two (and subsequently, iteration three) with key VCS and DfS stakeholders. The data gathered from this consultation was then used to gauge the overall usefulness of the tool, as well as to refine the design to improve usability.

### **Research recruitment**

A pre-condition of the recruitment for this consultation was that the participants had previous experience or knowledge of the application of Service Design in a VCS context. To ensure the content of the tool would be as useful and digestible to those with limited knowledge, as it would to those with experience of the approach, four main participant types were established and recruited against:

**Group 1:** Those with in-depth experience of Service Design

(Participants who have been involved in the initial case study work);

**Group 2:** Stakeholders from charities that have used Service Design, but worked with a different designer/consultancy

(Participants in Network A's Service Design pilot);

**Group 3:** Those who know about Service Design but have not used it

(Those who have attended presentations about Service Design);

**Group 4:** Service Design practitioners

(Designers who have worked with charities specifically).

The table below (Table 22) shows the stakeholders for each participant group, along with a key that indicates the chronological order in which they were interviewed. This is an extension of the previously used referencing system (see p92 for more details), where prefix 'i' indicates that the data was gathered during an interview, and the number indicates the order of this interview in relation to the case study timeline e.g. i-30 was the 30th interview conducted in this case study. Finally, it shows which version of the tool the stakeholders reflected on.



*Table 22: A table that shows the research participants in relation to each group, and each iteration of the tool*

Participant type	Cases	Charities who have used the DfS approach	Charities who have not used the DfS approach	Service Designers
Iteration Two		<b>Network A:</b> Lucy (i-26) Stakeholder A (i-27)		<b>Consultancy H:</b> Designer H (i-28)
Iteration Three	<b>Charity A:</b> Chris (i-32) Barbara (i-33) <b>Charity B:</b> Carl (i-35) Brian (i-36) <b>Charity C:</b> Melanie (i-38)	<b>Network A:</b> Lucy (i-31) Stakeholder A (i-37) <b>Charity D:</b> Stakeholder D (i-34)	<b>Charity E:</b> Stakeholder E (i-29) <b>Charity F:</b> Stakeholder F (i-39) <b>Charity G:</b> Stakeholder G (i-40)	<b>Consultancy H:</b> Designer H (i-30)

## Feedback on iteration two

Stakeholder A felt that terms such as ‘radical change’ would mean different things to different people, and therefore people would answer the questions in different ways (i-27). She suggested that to increase the accuracy of the response, the organisations should be shown sentences that represent the different options on the scale, and that they should select the one most represents them currently. Lucy (i-24) agreed with this, suggesting that presenting options similar to the Progress for Providers self-assessment tool (Helen Sanderson Associates, 2014) would allow the user to make a selection that best represented the organisation’s current position (see

Figure 70).

*Figure 70: A question from Progress for Providers range of self-assessments, designed to enable providers to deliver more personalised services*

Designer H (i-28) also felt that it would be more appropriate to have sentences that described the possible answers to the question. However, he felt that they should only be six options, so that there was still an over 50% or under 50% calculation. He said that having only two possible responses to an organisation's rating was still most appropriate, as it kept the tool simple (Designer H, i-28).

As a result, the tool was updated so that there were six sentences reflecting the previously used scale for each question, providing the user with more guidance in their selection. However the result calculation and question responses remained unchanged.

Designer H (i-28) said that the self-assessment tool could be very useful to help charities decide if they were ready to work with a Service Designer. He thought that establishing the readiness of an organisation for change, and the potential role that Service Design could play in that organisation, was best established through conversation. Designer H felt that the tool could help to guide charities about whether they should have that conversation in the first place, and assist the conversation between the charity and Service Designer or agency.

All four stakeholders agreed that it would be useful to print out the responses to help structure a conversation within their organisation or with a Service Design agency.

Designer H made some suggestions about the language of the tool for question three; do you want to take a bottom-up approach? He said he understood the aim of the question, but that Service Design does not always take a true bottom-up approach. He also suggested altering the explanation of that question so that it was building the service with those 'who benefit and who deliver it', rather than just 'those who deliver it'. The text was changed as suggested, and the question was changed to read 'Do you want to work with users and staff?'

Finally, Designer H (i-28) thought that the 'maybe' feedback didn't feel that helpful. He thought perhaps it could say that 'it's a good time to use elements of Service Design to prepare the ground for a successful future project'. He also felt it would be nice if each one had an active recommendation, that they could always ignore if necessary (Designer H, i-28). The 'maybe' response was therefore changed to read 'there's potential', and each response updated to include an action.

### **Development of the tool- iteration three**

In order to test the tool more widely amongst the participant groups, and also to receive feedback on the intended format of the tool, the content was updated in

response to the first round of consultation and developed into an interactive tool available online.

The tool's main steps were developed to work as follows (the main changes are in bold):

**Step 1:** Users are shown an introduction to the purpose of the tool.

**Step 2:** The user is asked a question and **has to select a sentence that best describes the current position of their organisation in relation to that question, from six possible answers.**

**Step 3:** The user is then shown a statement in response to the sentence they have selected, which describes why that feature is important to a Service Design project.

*Steps 2-3 are repeated for a total of four questions.*

**Step 4:** The user is then shown a summary page, which shows one of three possible statements depending on their sentence selections. **If they have selected mostly sentences 1-3, it suggests that the approach is not suitable for them at the moment. Mostly 4-6 would suggest they could benefit from the approach, whereas a mixed response would suggest that they find out more before deciding. The 'there's potential' response also reminds the user which feature is currently missing e.g. capacity for change.** Users are also able to review and print a summary of their answers to discuss with internal or external stakeholders.

A page of this interactive tool, as well as an example of the updated content, can be seen in Figure 71:

*Figure 71: An excerpt from the third, interactive iteration of the tool*

To gain feedback on this version, an email was sent to each potential participant that explained the purpose of the research, the tool, and what was required from the research. Once they confirmed their desire to take part, I asked them to complete an informed consent form (see example in Appendix 16), and on receipt of that, they were sent a hyperlink to the tool. At this point, it was made clear to each stakeholder that the responses that they provided whilst using the tool, i.e. their response selections) would not be collected or analysed as the objective was to understand the relevance of the content and the format, rather than assess their organisations' 'readiness'.

Following this, a semi-structured telephone interview (Robson, 2011) was conducted with each participant to elicit their opinion on the tool's usefulness, usability, format, content, and language (for questions, see Appendix 17). The participant was then sent a summary of the discussion, providing them with the opportunity to edit the document until they felt it was an accurate reflection of the conversation. Only the content of this agreed summary was used to inform the development of the tool.

### **Feedback on iteration three**

Overall, the participants felt that it would be a really helpful tool to help people understand more about Service Design, and between the way the questions were phrased and the dialogue boxes, charities would understand the relevance to their organisation (Stakeholder D, i-34; Melanie, i-38; Designer H, i-30 etc.). Melanie (i-38), Carl (i-35) and Chris (i-32) all felt that if they had used the tool prior to the collaboration, they would have started further on down the process, because they would have a better understanding of the DfS approach, what it entailed and why they should use it. Stakeholder E (i-29) thought it would really make those organisations that are not sure about Service Design reflect on their current position. Those that had reviewed iteration two all agreed that iteration three was an improvement on the previous version.

All of the participants felt that the questions were the right ones to help assess if they should use Service Design, and were important to reflect on before using the approach (Chris, i-32; Stakeholder E, i-29; Stakeholder D, i-34 etc.). Reflecting on their experience of using Service Design, those in the case study participant group felt the questions covered the important things that you needed to think about before embarking on a collaboration; they were questions with big implications, but you need those things in place before working with a Service Designer (Melanie, i-38; Barbara, i-33; Chris, i-32 etc.). All of the respondents also liked that there only four questions (e.g. Stakeholder E, i-29; Brian, i-36; Carl, i-35), because although they were very detailed, if there had been more it would have been too confusing and intensive. Stakeholder G (i-40) suggested adding another question - Are you/your team prepared/ready for change? She suggested that this would help the organisation consider whether they have the appropriate Change Management training (i-40). However, as it would depend on who was adopting the specific roles in the project, i.e. internal or external stakeholders, as to whether or not those skills were required, this was not required at this stage of the process.

Both Brian (i-36) and Stakeholder D (i-34) wondered if the term ‘radical change’ was too strong a term in question one. Stakeholder D suggested that radical would mean different things to different people; to some it might mean changing everything. He suggested that ‘what type of change are you looking for?’ would be a more appropriate question (Stakeholder D, i-34). Also changing question three to ‘how much do you want to involve your stakeholders?’ would be more suitable (Stakeholder D, i-34). The questions were changed accordingly in iteration four.

Although Brian (i-36) wondered if the permission to change question could be rephrased and put first, so that you assessed the organisation’s readiness for change first, nobody else mentioned the order of the questions, so they remain unchanged.

Lucy (i-31), Stakeholder A (i-37) and Designer H (i-30) all felt the six sentence choices were better than the scale in the previous version. Lucy (i-31) said that ‘the sentence that follows each question was useful and succinct, and a helpful way of setting the scene for the person using the tool’. This was also echoed by those who had only see iteration three of the tool, with Chris (i-32) and Carl (i-35) saying the multiple choice options were really clear, and that they would be relevant to different types and sizes of organisation

However, many respondents felt some of the responses were trying to encapsulate a complex situation (Barbara, i-33; Stakeholder D, i-34; Melanie, i-38). For example, Stakeholder D (i-34) felt that some of the answers to the questions were not exclusive and there was a danger that in general, none of the responses would represent the charity. As all participants liked the calculative nature of the tool and felt the responses were clear, it was not possible to alter the options, instead a sentence was added to each question to reassure the user about their choice, which read; ‘Choose the sentence that best reflects your organisation at the moment. It may not be an exact match, but the feedback you receive will help you make more informed decisions about Service Design.’

In relation to the responses, all of the participants felt that they were informative, and that all of the content was clear and relevant (Barbara, i-33; Brian, i-36; Stakeholder G, i-40 etc.). Melanie (i-38) commented that the pop-up boxes prompted further thought, and on reading these boxes, and recognising the importance of the feature, she felt she wanted to go back and amend her answer. She suggested placing a back button on the box to allow someone to change their selection, however the intention of the tool is to answer the questions honestly, so rather than a back button, which might encourage people to 'improve' their answer, a simple 'close' button was added. Carl (i-35) thought the pop-up answers were a little wordy and said that he hadn't read all of them before progressing through the tool. He felt that highlighting words would be helpful, and so this was added to the next iteration. Stakeholder A (i-37) thought that there needed to be more mention of people's fear of change in the responses to question four, do you have permission to change? It currently only featured in one of the responses, and so was added to the second one too. Brian (i-36) said it would be useful to emphasise that there are ways that you could bring capacity in to support service development, and so words to this effect were added to the response sections to question two.

When answering the question about the appropriateness of the interactive format of the tool, Carl commented that some charities might not be computer-literate and able to access something online (i-35). However, he thought the current format was still best, as a paper exercise would not give you the same tailored information, which was important (Carl, i-35). This sentiment was echoed by the rest of the respondents, who also felt that the interactive format was important (Melanie, i-38; Stakeholder D, i-34; Brian, i-36 etc.). Many respondents also mentioned that the tool was 'short, sharp and snappy' (Carl, i-35), which made it very accessible and encouraged people to use it (Chris, i-32; Stakeholder F, i-39; Stakeholder G, i-40). Chris (i-32) felt it was more likely people would use it because it was a set of multiple-choice questions, and that this could be reinforced on the front page, perhaps by saying the amount of clicks it



takes to complete. To reflect this, the phrase ‘four multiple choice questions’ was added and highlighted in the description at the start of the tool.

All of the participants felt the language was simplistic, jargon-free, and accessible (Designer H, i-30; Stakeholder F, i-39; Lucy, i-31 etc.). Chris (i-32) described the tone as friendly, conversational and inclusive. Melanie (i-38) thought the language and tone were appropriate to people reading about Service Design for the first time.

Similarly, all of the respondents felt it was very helpful to be able to review and share your answers once you had completed the tool (Stakeholder D, i-34; Stakeholder A, i-37 etc.) Stakeholder G (i-40) felt that by being able to review your response, you could establish how the answers given resulted in the advice on the summary page. Melanie (i-38) said she had printed and reviewed her answers, and it was a great feature as it meant you could share it with teams, and discuss Service Design’s relevance amongst the organisation. Similarly, Designer H (i-30) felt this function would be particularly useful to help designers to structure a conversation with charities about their current operating context.

Designer H suggested that service designers work in loops of engagement, referencing Heapy’s (2009) ‘hoops model’ (see Figure 72 below), often starting with a small project to demonstrate value, before moving on to more transformational change.

*Figure 72: Heapy's (2009) hoops model*

He felt that the four questions included in the tool were still relevant to establishing if an organisation was ready for an 'insight' project, so they should score over 5 for each question, but that the organisation might rate themselves lower on the scale i.e. 6 instead of 10. He felt that linking their self-assessment score with the hoops model might help the designer or agency to establish the aim of the project during a subsequent conversation, i.e. having a lower score would suggest a smaller and less organisationally-challenging project would be appropriate e.g. a project focused on generating or gathering insight (Designer H, i-30).

Melanie (i-38), like Barbara (i-33), felt that it was important to approach the right person in the organisation to complete the tool, in order for it to have maximum impact in that time. Iteration four saw the addition of the sentence 'Different people in your organisation may answer these questions differently. It can be useful to share this tool with other members of your team to see if you all agree about your organisation's readiness to use Service Design'. This was added to hopefully encourage users to share the results amongst their team, or redirect it to the most appropriate person.

Brian (i-36), Carl (i-35) and Stakeholder D (i-34) felt that there needed to be an introductory page about the benefits of Service Design beforehand to give more context to the approach. However, it is intended that this tool would be used after visiting a Service Design website or speaking to a Service Designer to get a

basic understanding. To reflect this, a sentence was added to the front page to link the user to information on Service Design if they want to know more.

Designer H (i-30) said that the tool was currently very text heavy; he felt icons or colours could also be used to show how the elements combine for readiness. This was echoed by Carl (i-35) and Melanie (i-38), who felt that visuals would help it feel more engaging and designerly. The tool was updated to reflect these suggestions, adding both colour and a visual that showed the questions' connectedness.

### **Development of the tool- iteration four**

The fourth and final iteration of the tool was updated to reflect the suggestions made by the research participants. In particular, colour coding and a circle icon were added to give a visual representation of the four ingredients and their relationship to a complete service design project (see Figure 73).

*Figure 73: An excerpt from the final iteration of the tool*

The final version of the tool is available to use online at <http://charitytool.laurawarwick.co.uk> and screen shots can be found in Appendix 20.

## **Appendix 20**

**Screen shots of 'Is it the right time to use Service Design?'  
tool**



